DOCUMENT RESUME

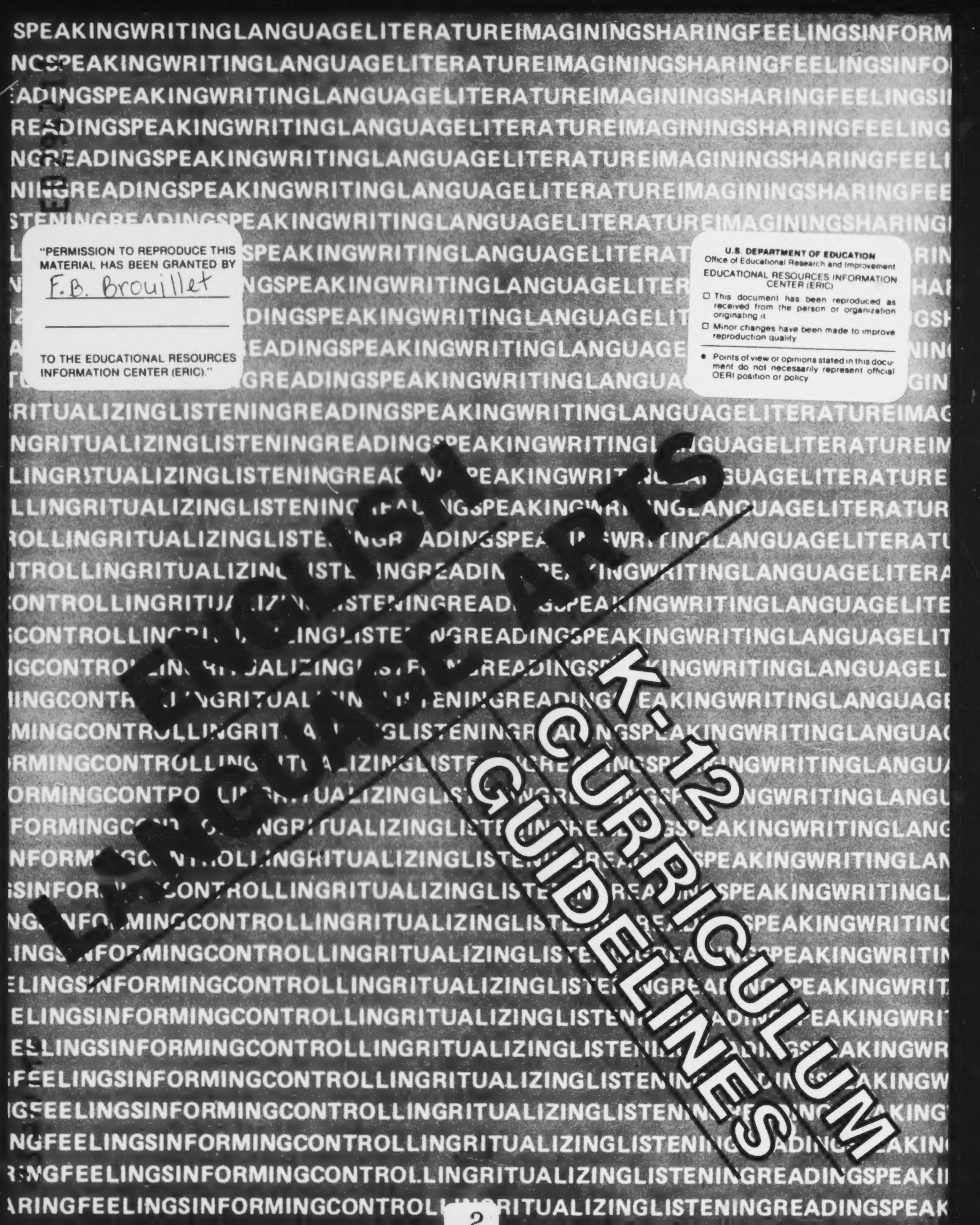
ED 294 211 CS 211 196

AUTHOR	Zehm, Stanley J., Ed.
TITLE	English Language Arts: K-12 Curriculum Guidelines.
INSTITUTION	Washington Office of the State Superintendent of Public Instruction, Olympia, WA. Div. of Instructional Programs and Services.
PUB DATE	Jun 85
NOTE	143p.
PUB TYPE	Guides - Non-Classroom Use (055)
EDRS PRICE	MF01/PC06 Plus Postage.
DESCRIPTORS	Annotated Bibliographies; Curriculum Development; Educational Objectives; Elementary Secondary Education; *English Instruction; *Language Arts; Reading Material Selection; Skill Development; State Curriculum Guides; Writing Across the Curriculum
IDENTIFIERS	*Curriculum Emphases; Curriculum Management

ABSTRACT

Developed by the Washington Office of the Superintendent of Public Instruction and written by classroom teachers, this document provides guidelines for a kindergarten through grade 12 English/language arts curriculum. Following a discussion on the philosophy and implementation of an English/language arts curriculum, the guide presents sections on three different aspects of language arts--modes (listening, reading, speaking, and writing), content (language and literature), and functions (imagining, feeling, informing, controlling, and ritualizing). For each section, a brief discussion of the section's topic is followed by a list of goals for the discipline. Preceding the learner outcome pages for grades K-3, 4-6, 7-9, and 10-12, an annotated learner outcome page explains the format of the section, listing the focus, learner outcome (goal), grade level, instructional implications, integrated activity sample, and instructional resources for each aspect of the curriculum. Appendixes include: (1) an annotated bibliography on six language arts categories (research and theory; cognitive foundations/language acquisition; teaching strategies, issues, and texts; integrating the language arts; writing across the curriculum; and curriculum development/inservice); (2) a taxonomy of cognitive and affective dimensions of listening and reading; (3) definitions of language arts terms; and (4) suggested novel reading lists. (MM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****



ENGLISH LANGUAGE ARTS

K-12 CURRICULUM GUIDELINES

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
F.B. Brouillet
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
☐ This document has been reproduced as received from the person or organization originating it.
☐ Minor changes have been made to improve reproduction quality
● Points of view or opinions stated in this document do not necessarily represent official OERI position or policy

ENGLISH/LANGUAGE ARTS
K-12
CURRICULUM GUIDELINES

Dr. Frank B. Brouillet
State Superintendent of Public Instruction

Cheryl Chow
Assistant Superintendent

Dr. Kenneth Bumgarner
Director of Basic Education

David Kennedy
Curriculum Guidelines Writing Project Director
State Supervisor of Science and Environmental Education Programs

Fred Bannister
English Language Arts Curriculum Guidelines Project Director
State Supervisor of Reading/Language Arts

This is a publication of the Division of Instructional Programs and Services,
Office of the Superintendent of Public Instruction, Old Capitol Building
Olympia, Washington 98504.

June 1985

Reprinted November 1986

SPI

DR. FRANK B. BROUILLET

Superintendent of Public Instruction

MESSAGE FROM THE SUPERINTENDENT OF PUBLIC INSTRUCTION

At the core of all that our schools stand for, all that our legislators and others call for, all that give our efforts direction is the goal of developing in each student a competent and complete person capable of striving to the height of his or her potential. The State Board of Education and the Office of the Superintendent of Public Instruction have sought this development with increased graduation requirements and curriculum guidelines that would help achieve excellence across both academic and vocational areas and assist students in developing competencies necessary for college, work, and life.

It is my hope that school districts will find these English/Language Arts guidelines written by classroom teachers another contributing factor in achieving that goal. These guidelines are intended to provide assistance and guidance as districts improve curriculum, revise Student Learning Objectives, and engage in other program improvement efforts.

It is always my hope that, as we revise this initial working draft and periodically upgrade these guidelines themselves, all educators in the State will take a sense of ownership, seeing them as "their" guidelines and contribute to their improvement.

As we proceed with joint efforts to upgrade the English/Language Arts curriculum, I strongly urge you to adopt a thrust of excellence and equity which will:

- facilitate improvement and change in the English/Language Arts curricula,
- enhance the quality of teaching and learning, and
- emphasize the importance of the language and literary legacy that each student brings to our common schools.

BEST COPY AVAILABLE

Old Capitol Building, FG-11, Olympia, Washington 98504

The planning of these English/Language Arts Curriculum Guidelines involved many educators from all levels throughout the State. Their professional commitment of time, energy, and search for excellence made this document possible. I congratulate the educators, whose names appear in the pages of this document, for their significant contributions in developing guidelines for K-12 English/Language Arts curriculum. I am also grateful to the superintendents, principals, and school boards who cooperated and facilitated their teachers' participation in this project. The guiding assistance of this document and ideas and concepts expressed will truly lead us forward in meeting present and future needs in language arts education.

Sincerely,

Frank B. Brouillet

Frank B. Brouillet
State Superintendent
of Public Instruction

FBB:blm

ACKNOWLEDGEMENTS

Writing Team

Justine Austin	Tillicum Elementary School	Clover Park S.D.
Bernice Barker	Central Valley High School	Central Valley S.D.
Debra Baumann	Fairview Junior High School	Central Kitsap S.D.
Mary Clarke	Lincoln Elementary School	Ellensburg S.D.
Barbara Clinton	Villa Academy	
Linda Cooke	Lincoln Middle School	Pullman S.D.
William Custis	Lieser Elementary School	Vancouver S.D.
Susan Fordyce	Wind River Middle School	Stevenson-Carson S.D.
Jeff Golub	Shorecrest High School	Shoreline S.D.
Penelope Gonzales	Chimacum Elementary School	Chimacum S.D.
Bernie Griffith	Cashmere Middle School	Cashmere S.D.
Betty Hanson	Franklin Junior High	Yakima S.D.
Wanda Haynes	Graham Hill Elementary School	Seattle S.D.
Geraldine Hofer	Mount Vernon High School	Mount Vernon S.D.
Jack Hogg	Sunset View Elementary School	Kennewick S.D.
Mary Jo Jahns	North Mason Middle School	North Mason S.D.
Maryjo Jones	Wenatchee High School	Wenatchee S.D.
Linda Lewis	Blaine Elementary School	Blaine S.D.
John Mauch	Pasco Senior High School	Pasco S.D.
Gary McLaughlin	Port Angeles High School	Port Angeles S.D.
Rick Nebeker	Sharpstein Elementary School	Walla Walla S.D.
Aida Palma de la Cruz	Lincoln Elementary School	Toppenish S.D.
Terri Parsons	Brentwood Elementary School	Mead S.D.
Barbara Patrick	McLane Elementary School	Olympia S.D.
Shirley Porter	Evergreen High School	Evergreen S.D.
Sharon Plunkett	McFarland Junior High School	Othello S.D.
Joyce Richardson	Lynndale Elementary School	Edmonds S.D.
Terry Rowland	Grant Elementary School	Spokane S.D.
Juanita Segura	Davis Senior High School	Yakima S.D.
Jan Strohmaier	LaCamas Heights Elementary School	Camas S.D.
Bonnie Whiteman	Kenroy Elementary School	Eastmont S.D.

Special Consultants

Tom Barton	Washington State University
Don Cummings	Central Washington University
Judith Fortune	Seattle Pacific University
Les Francis	Whitworth College
Jan Hill	Washington State University
Margaret Jackson	Educational Service District 189
Dorothy McPhillips	Washington Journalism Education Association
Jody Nyquist	University of Washington
James Sabol	Bellevue School District, Seattle Pacific University
Virginia Smith	Washington Organization for Reading Development
Stanley J. Zehm	Selah School District

Reactor Panel

Sonia Blanchard		South Kitsap S.D.
Sally Brown-Pfeifer	Lewis and Clark High School	Spokane S.D.
Nancy Crabb	John Campbell Elementary School	Selah S.D.
Don Cummings	Central Washington University	
Steve Dal Porto	Mountain View Elementary	Quincy S.D.
Michael Dougherty	Monroe Elementary School	Everett S.D.
Roberta Hawkins	Shoreline High School	Shoreline S.D.
Grant Hendrickson		Longview S.D.
Jan Hoem	Lakeridge Elementary School	Mercer Island S.D.
Donna Hughes	Educational Service District 189	
Pat Juell	Mountain View High School	Evergreen S.D.
Chris Katayama	Puyallup Senior High School	Puyallup S.D.
James Kiefert	Educational Service District 171	
Pat Krueger	Jefferson Middle School	Olympia S.D.
Barbara Lawson	Illahee Junior High School	Federal Way S.D.
Linda Lindquist	Island View Elementary School	Anacortes S.D.
Vicki Swartz	Selah Intermediate	Selah S.D.
Linda Taylor	Waller Road Elementary School	Puyallup S.D.
Dianna Veleke	Washington Elementary	Kennewick S.D.

Statewide Advisory Task Force

Jack Beal	Washington State Mathematics Council
Terry Bergeson	Washington Education Association
Anne Earle	Washington Congress of Parents, Teachers and Students
Pat Gill	Washington Association of School Administrators
Donna Hughes	Educational Service Districts
Virginia Painter	The Daily Olympian
John Pope	Educational Service Districts
David Rubens	Washington State School Directors' Association
Larry Young	Association of Washington School Principals

Editor

Stanley J. Zehm, Ph.D.
Assistant Superintendent, Selah School District

A MESSAGE TO THE READER

The ultimate goal of this document is to generate guidelines to be used in curriculum development by districts, schools, and teachers throughout the State. As this document is piloted it should be seen as "work in progress" wherein improvements gained can be incorporated. Therefore, all comments and responses for later revision of this document will be welcomed.

As you read and work with this document, please focus special attention upon:

- **The Philosophy**

  Understanding and accepting the integrated thrust of these guidelines is critical if it is to be implemented in a way that serves the intended purpose.

- **The Implementation**

  Because these guidelines advocate the teaching of English/Language Arts in a context larger than compartmentalized times, resources, or staffings, it is critical that the implications relevant to all facets of implementation be carefully viewed.

- **The Components of the Arts of Language: How, What, Why**

  Each statement about the components of Language Arts provides operational definitions of what we mean by the modes, the contents, and the functions. (Pay particular attention to the functions chosen to use as the "glue" for thrust of integration.)

- **The Map/Guide to the Format of Each Learner Outcome**

  This page is intended to make the guidelines "user-friendly."

- **The Learner Outcomes, Instructional Implications, Optional Integrated Activity Example and Resources**

  These are organized by grade level bands (primary/K-3, intermediate/4-6, middle school or junior high/7-9, senior high/10-12) in a manner that seemed most usable at the local level. These grade band levels are not intended to be discrete; reference to previous/following grade band materials would be appropriate.

  Learner Outcomes: Expected learning; what we want the student to know, be able to do, or have an attitude about.

  Instructional Implications: The instructional implications for modes (LISTENING, READING, SPEAKING and WRITING) are included. The implications are not arranged in order of occurrence on the page left to right, but are arranged on the basis of RECEPTIVE or EXPRESSIVE modes.

The implications can either be read on the basis of individual modes or in their entirety relevant to the learner outcome. (Note that in some cases the implications cover more than one of the modes).

Optional Integrated Activity Example: This is our exemplar activity that shows you how the modes can be integrated. These are not mandatory as much as simply what we consider good examples. Build and add your own examples as you work with the guidelines.

Instructional Resources: This listing should be considered only a start, a good primer to get you going; the most relevant list will be the list you generate.

Finally, you are the ultimate answer to ways that this guide can be used. As it was developed, the intent was to create guidelines that could be helpful at the district, building, and classroom level for uses such as SLO refinement, curriculum education/modification, scope and sequence development, and where applicable, instructional materials selection.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS i

MESSAGE TO THE READER iii

PHILOSOPHY & IMPLEMENTATION 1

ARTS OF LANGUAGE 3

I. MODES IN LANGUAGE ARTS: HOW 3

1. Listening 3

2. Reading 5

3. Speaking 6

4. Writing 9

II. CONTENT IN THE LANGUAGE ARTS: WHAT 13

1. Language 13

2. Literature 15

III. FUNCTIONS IN LANGUAGE ARTS: WHY 17

MAP/GUIDE TO ARCHITECTURE OF LEARNER OUTCOME PAGES 21

LEARNER OUTCOMES: K-3 23

LEARNER OUTCOMES: 4-6 45

LEARNER OUTCOMES: 7-9 65

LEARNER OUTCOMES: 10-12 89

APPENDICES 103

PHILOSOPHY & IMPLEMENTATION

The preparation of any curriculum requires that two critical components be developed as a foundation for the meeting of the goals and objectives of new programs, the philosophy and plans for implementation.

It is not the purpose of this guide to dictate a philosophy for individual district's language arts programs. It is the intention of this section, however, to share critical features of philosophy about what is essential in the teaching and learning of the English/Language Arts.

All of the teacher/authors of these guidelines--whether they came from Blaine or Camas, Pullman or Port Angeles, one-building school districts or the largest districts in the State; whether they taught in the inner city or the outer reaches of the high plateau coulees; whether they taught in affluent private schools or schools representing mostly the underprivileged--all agreed upon the highest priority of one critical ingredient: the integration of the language arts.

Philosophy

Historically, the modes of listening and reading, speaking and writing have been well integrated in the education of active and productive citizens. Students studied all these modes together in exercises intended to provide principles and practice to nurture their understanding and language arts skills.

In our own time, the integrated use of the four modes of the language arts, and especially of the expressive acts of writing and speaking, is obvious throughout our society. Our legal system demands both abilities; we see carefully prepared written briefs and carefully argued oral presentations. In our churches we read silently, and aloud. We read sermons and hear sermons. In the business world individuals write memos and detailed informative and persuasive documents. They also engage continually in speech activities ranging from simple social exchanges to carefully planned policy planning conferences and group discussions. Teachers in our education system write exercises and critiques for their students and they also talk to their students, in one-to-one interpersonal contexts as well as in classroom settings. In the workplaces of our society, the needed abilities of listening and reading, speaking and writing are essential for effectiveness. Neglecting the fullest development of any one of these modes, and not understanding the means for integrating them, places the learner in peril. Yet, in our recent language arts training the modes have not been as well integrated as they might be. Hence the intention and orientation for this document.

The integration of the language arts meant for the writers that **genuine learning is dependent on interrelating the arts of language in the forms of its content (the what), the modes (the how), and the functions (the why).** When these dimensions of languaging are interrelated, learning activities can be established that assist students in the development of a repertoire of language skills needed for formulating and communicating in any situation. Integrated language learning is the central focus of these guidelines, a focus that the writers recommend be a part of the philosophies, vision statements, rationales, and/or statements of beliefs that give direction to the language arts programs in our State. With integration as a common focus, we can bring an end to "language parts" programs which dissect living language into inert pieces with reading taught in isolation to writing, writing in isolation to spelling, spelling in isolation to penmanship, penmanship in isolation to poetry.

Implementation

The writers also believe that the functions of language--imagining, sharing feelings, informing, controlling, and ritualizing--can also provide a framework to assist teachers in the integration of the language arts content of language and literature with the listening, reading, writing, and speaking modes. This guide contains examples of how this can be done at each grade level.

In preparing this document a critical component became clear: through involvement comes ownership. Thus this document ought to be used by teachers who are involved in the development of their own statements of philosophy and implementation strategies. A staff that has taken the time to involve everyone in the preparation of its statement of philosophy with its collection of beliefs about what is important in the teaching and learning of the English/Language Arts will find that it has taken a major step to help insure the successful implementation of the language arts curriculum.

It must be noted that the successful implementation of the language arts guidelines described in this document into sustained and successful curriculum improvements cannot be achieved if it is relegated solely to the classroom teacher. The successful implementation of these guidelines will also depend on the initial and continuing involvement of the building principal in every part of the program preparation and implementation. The principal must know the philosophy, purposes, and critical dimensions of the curriculum in order to provide the staff with the support and resources needed to develop, implement, evaluate, and modify the program. Likewise, central office administrators must also know and be involved in the preparation and implementation of these programs to add their support and to communicate these curriculum developments to the community who may not otherwise understand and support these changes. Without the support of building and district administrators, little significant improvement can be expected.

ARTS OF LANGUAGE

I. MODES IN LANGUAGE ARTS: HOW

The development of competence in language use, the "how" focus of our language arts program, involves instruction and practice in the receptive and expressive modes of language. **Developing competence in listening and reading, the receptive modes, and speaking and writing, the expressive modes, requires a careful understanding of the nature of each mode and how they interact to promote the fluent, confident use of language.**

1. Listening

Listening plays a significant role in an individual's life from infancy through adulthood. **Listening involves,** but is not limited to, **actively hearing, perceiving, discriminating, interpreting, synthesizing, evaluating, organizing, and remembering information from verbal and nonverbal messages.** Listening is the other half of speaking. It is a skill given little attention but of great importance if students are to become effective communicators.

There is little or no direct instruction in listening in most K-12 language arts curricula. Developing a listening curriculum requires that:

1. The teaching of listening must address everyday communication needs of the student in the classroom, on the playground, and at home.
2. The teaching of listening must include direct instruction and practice in the various forms of listening including empathic, critical, evaluative, and comprehensive listening and cannot be limited to opportunities to listen.
3. Instruction in effective listening should include the various listening contexts of one-to-one interactions, small groups, and one-to-many situations.
4. Instruction in effective listening should enable students to identify/determine speakers' intentions to ritualize, imagine, express feelings, inform, and control.
5. Instruction in effective listening should be developmental and take into consideration the student's attention span and ability to process information.

LISTENING

GOALS

1. The student focuses attention on a message--hears the speaker, understands meaning, follows sequence of ideas, and draws inferences.

2. The student recognizes, interprets and responds to nonverbal cues given by others.

3. The student decides on a reason for listening and adopts an appropriate listening strategy.

   The student listens for understanding as in:

   --comprehending and accurately restating message content.
   --asking questions to clarify message content.
   --correctly interpreting the speaker's intent or purpose.
   --focusing concentration on structure and content of message (rather than on distractions or on what listener is going to say next).
   --distinguishing main ideas from subpoints and supporting materials.
   --taking notes accurately while listening.

   The student listens critically as in:

   --all of the above (accurate understanding is prerequisite to effective evaluation).
   --recognizing difference between statements of fact and statements of belief.
   --listening to whole message before beginning to evaluate it.
   --recognizing claims as opposed to supporting material.
   --evaluating evidence as sufficient? biased? etc.

   The student listens empathically as in:

   --comprehending and accurately restating message content.
   --asking questions to clarify message content.
   --correctly interpreting the speaker's intent or purpose.
   --avoiding evaluative (e.g., negative) nonverbal cues.
   --confirming speaker through paraphrasing and positive nonverbal feedback.
   --accepting emotion without becoming overinvolved.
   --listening to message content to help speaker understand what is actually being said.

4. The student understands the perspective of another.

5. The student develops aural memory/information-retaining strategies.

2. Reading

Reading is a search for meaning. It involves a complex process that begins with the reader blending graphic symbols into the words they represent. Students who complete this first step may be proficient decoders, but may not be competent readers. Much more is required of competent readers.

The next step in this process of discovering meaning from printed text requires the reader to understand the purpose and ideas of the author. Reading teachers commonly call this part of the reading process "comprehension." Comprehension demands an increasingly complex set of skills from literal comprehension, the "who did what to whom, where and when" questions, to the higher level inferential comprehension, the "suppose you were the main character, Ira, how would you have behaved?" type of questions.

An important dimension of reading comprehension that we sometimes overlook as language arts teachers involves the active interaction of the relevant previous experience of the reader with what is being read. If a reader has little or no previous real or vicarious experience with what he or she is reading, the level of reading comprehension will be very low. On the other hand, if the reader has had previous experience in the form of books, videotapes, field-trips, family vacations, home/school discussions, etc., he or she will have the background to discover with more fluency and enthusiasm the meaning of the author.

Additionally, several other important factors currently being researched must be considered for the potential effects they could have on the student's discovery of meaning from the printed page. Understanding a variety of text structures is critical to unlocking meaning of printed passages. Classroom environment is another important factor that may facilitate or hinder the search for meaning. Primary grade teachers establish a climate for understanding narrative structures when they frame questions that organize a child's recollection of events of a story. Another very significant influence on a student's ability to read can be found in the home. A child who comes from a home where there is a rich exchange of parent-child talk, a ready access to a variety of reading materials, regular parent-child "read aloud" sessions, and a parent modeling of reading as a valued leisure activity, will enjoy much success in school and life-long reading activities.

In building and rebuilding our schools' reading programs, we must not let ourselves overemphasize the skill-building component of our reading programs. We live in a country where the majority of our citizens possess reading skills but do not use those skills to read for the pleasure of life-long learning. We need balanced programs that see to it that children can read and do read. We ought to consider carefully that constructive criticism of Albert Sommers and Janet Worthington who maintain:

> Our schools are reasonably successful in teaching Americans the fundamental skills of reading . . . . What the schools too often fail to do is to excite children about reading. They present no

> convincing case for reading as a lifelong habit that is pleasurable, meaningful, enlightening, and rewarding. They fail to build fires about books. A contributing factor to this failure, we believe, is American education's love affair with the basal reader . . . and the subsequent neglect of children's books as a valid cornerstone of any reading program.

GOALS

1. The student practices skills necessary to decode printed words.
2. The student can read a variety of fiction and non-fiction with established purposes.
3. The student can relate his or her own experience in the process of comprehending an author's meaning.
4. The student uses appropriate strategies for meeting the demands of a reading task (e.g., uses index, table of contents, glossary, scans for general information, skims for locating specific information).
5. The student reacts consciously to the ideas of an author by analyzing, making inferences, critically evaluating the written content, and assessing the author's mood and intent.
6. The student uses speaking and writing to respond in a variety of ways to what he or she reads (e.g., paraphrasing, elaborating, summarizing, appreciating, parodying).
7. The student analyzes and evaluates various literary devices used to sway, influence, persuade, create images, evoke feelings, etc.
8. The student uses reading as a tool for learning across the curriculum.
9. The student develops an appreciation for books as a life-long source for information and recreation.

3. Speaking

Speaking is a cooperative making of meaning through talk. Speaking skills, verbal and nonverbal, vary with the situation, purpose, audience, form, and style. Instruction in speaking must be direct, frequent, developmental, and address everyday communication needs.

Speaking occurs where two or more persons are interacting by transmitting and receiving auditory and visual stimuli to which meaning is attached. This is our most immediate mode for establishing human contact, interaction, and united social action. Centuries ago Cicero wrote:

SPEAKING

> It is by this one gift that we are most distinguished from brute animals, that we converse together, and can express our thoughts by speech... What other power could either have assembled mankind, when dispersed, into one place, or have brought them from wild and savage life to the present humane and civilized state of society?

Speaking develops out of social contact that begins at the moment of birth. A child then goes through the stages of babbling, imitations, and finally to communication. Children learn in their first years to use speech to imagine and pretend, to visualize social interaction, to express feeling, and to use speech with others to inform and control. Speech does not develop naturally without social contact, molding, and learning. Our very concept of self (our self identity) develops largely through our speech interaction with significant others according to research.

Speaking is an on-going, active, adaptive, and dynamic activity. An effective speaker will receive a continuous reaction (feedback) from the listener, a reaction to which he or she will adapt. If the listener appears puzzled and unable to understand, the speaker must modify the comments at that very moment. The speech situation does not bring together an audience as an object, as does the exhibition of a painting or the study of a piece of written discourse; the speech situation brings together persons who take turns sending and receiving, speaking and listening, providing feedback and adapting to the other. **The mutual involvement and interaction of persons with one another is the essential distinguishing characteristic of speech communication.**

All too often when people consider "speech" and "speaking," they think immediately and only of the public-speaking setting and context. Public speaking is indeed important, but it is not the only speech context. It is certainly not the most frequently used setting for the speaking mode, and it is probably not the most important.

In any context, one tries to speak in terms that will be clear and appropriate for the listener, to adapt one's ends to the interests of the listener, to be in a position if possible to look at the listener, and to respond to the listener's reactions. All that one tries to do in good conversation, one tries also to do in any other speech setting. And these most general principles, applicable and adaptable in all speech settings, are the content of instruction about the speaking mode.

Given this background, the following aspects of instruction in speaking should be considered:

1. Instruction in speaking must be direct, frequent, systematic and developmental or age-appropriate.

2. The teaching of speaking must address everyday communication needs and not be defined solely in terms of formal or public speaking contacts.

3. Instruction in speaking skills requires supervised practice followed by constructive feedback followed by more practice and cannot consist simply of opportunities to speak.

4. Instruction in effective speaking should encompass the various speaking contents including interpersonal/conversational, interviewing, public speaking, group discussion, and oral reading.

5. Instruction in effective speaking can be organized according to the speaker's intent to ritualize, imagine, express feelings, inform, or control others.

6. Speaking often illuminates the thinking process as in "How do I know what I mean until I hear what I've said?" "Realization at the moment of utterance" is a common phenomenon.

7. Instruction in effective speaking should enable students to argue effectively to satisfy their own needs.

8. Oral communication skills needed for adult life should be identified.

9. Speaking competency must be assessed systematically.

GOALS

1. The student is aware of the major elements of the specific situation: speaker, listener, context, message, specific purposes/intentions, reactions, and adaptations.

2. The student selects information, arguments, issues, and developmental devices appropriate to all elements in the specific context according to the intentions or purposes.

3. The student organizes information and materials for clear and memorable impact.

4. The student uses clear, correct, appropriate, and vivid language.

5. The student speaks with clear and suitable articulation, pronunciation, volume, rate, vocal variety and emphasis, and with fitting nonverbal expression (e.g., gestures, posture, physical movement, facial expression).

6. The student is capable of adapting during the course of the interaction to feedback received from others.

7. The student communicates effectively in a variety of contexts: interpersonal-conversational, small group, and one-to-many.

8. The student provides sufficient information and development of ideas so that the listener can easily make sense of the topic being covered.

9. The student employs conventional oral English and/or other dialects appropriate to the situation.

10. The student communicates effectively with a variety of age groups from younger students to peers to older students to adults.

4. Writing

Writing is the private struggle, with language, to make sense on paper. This struggle to create meaning in the face of ambiguity may take place on tablet or screen, it may happen alone or in company, its final product may or may not be shared, but the essential act occurs in the effort to say what one means as truly as one can say it.

The best method for teaching writing has been debated for centuries, supported at times with hard research and at other times with little more than statements of preference or opinion. The following considerations for developing an effective writing program are synthesized from historical as well as recent research conducted by Writing Northwest and the Puget Sound Writing Program in real classrooms with real students. These findings, to borrow the phrase, are neither wishes, lies, nor dreams.

1. Writing is not recorded speech. Because it exists apart from the writer, writing can be looked at, questioned, revised, checked, and double-checked until the text is as accurate and well-stated as the writer can make it.

2. Many programs of writing instruction currently in effect may be characterized as atomistic or holistic. Atomistic instruction in writing focuses on the individual parts of a final product, emphasizing the correctness of spelling, punctuation, and other conventions; it also tends toward a negative view of writing competence, (e.g., avoidance of run-on sentences) as if the successful writer is one who manages to sidestep a prescribed number of pitfalls. Holistic instruction in writing recognizes that writing is not a singular act like playing middle C on a keyboard, but it is a process: something that involves the imaginative, organizational, and adaptive intelligence of the writer in a whole symphony of cognitive activities from beginning to finished manuscript.

3. Since the works of oral rhetoricians Aristotle, Cicero, and Quintilian, process competencies in writing have included skills that produce ideas, skills that organize ideas, and skills that polish ideas for public view. In current writing programs idea-producing or expressive skills (**ex-press**: to press out) include those skills that enable the student to invent topics or explore implications of assigned topics, to set goals, to imagine one's audience and to produce tentative notes, plans, and drafts.

Editing or revising skills (**re-vision**: to see again) include those steps that enable the student to "work" roughly drafted material by focusing, adding, deleting, consolidating, replacing and rearranging ideas. Revising includes identifying what parts of the draft need to be changed, what needs to be strengthened, and what needs to be wholly redrafted to satisfy the demands of reader, occasion, purpose, and the fresh insights into the topic caused by the very act of writing.

Presenting or publishing skills (**publish**: to make public) include those skills that enable the student to produce an acceptably finished manuscript with conventional spelling, punctuation, capitalization, subject-verb agreement, pronoun case, margins, title, paragraphs or stanzas, footnotes, and legibility.

4. Process skills in writing may occasionally operate lineally as in those rare instances when everything falls into place for the writer. But more typically, the process skills recur where, in the struggle to say exactly what needs saying, the writer loops back and forth between drafting and editing to accommodate new goals, new ideas, and new patterns.

5. Drafting skills must necessarily be addressed first, because if there are no ideas on paper, there is nothing to develop, nothing to organize, nothing to punctuate. Drafting includes anything that generates plans, drafts, and ideas for thinking about and developing. Walking, talking, reading, viewing, thinking, visiting, guessing, watching, listening, drawing, imagining, and discussing are some of the verbs a teacher might well include in a lesson plan designed to produce truly substantive student writing that goes beyond mere responses to story-starters. Students need to learn the skills that story-starter writers employ.

6. Editing may be the most severe test of the writer's skills. Instruction and practice in writing must reflect a major commitment to the editing process. Students should have the chance to observe and interview teachers and professional writers engaged in the act of editing. Peer editing, an act that might be called "unnatural" and one that requires a great deal of teacher patience and effort, is nonetheless the single most effective method available for improving student editing skills.

7. Presentation skills, fairly or unfairly, most often determine the degree of acceptance that a writer may expect from a critical world. Appearance and correctness do count. It bears repeating here that writing programs that address all of the writing skills produce higher scores on tests of the "mechanical" skills of spelling, punctuation, and capitalization than do programs that address only the "mechanical" skills. Perhaps the reason for these findings is that so-called mechanical skills are seldom merely mechanical.

8. There is very little evidence that supports the effectiveness of narrowly-defined atomistic writing programs. There is a great deal of evidence, much in research conducted within the State of Washington, to validate the effectiveness of holistic writing programs. Holistic programs tend to produce improved student skills in everything from higher-level thinking skills to neater penmanship and reduced sentence fragments.

9. Writing is often communicative, but it just as often serves its most important purpose when it is intensely private. Writing is our most serious means of making sense, that is, creating meaning. While the meanings composed by the writer may sometimes be shared with an audience, at other times it is enough that the writer has created or attempted to create meaning. In either case, the act of writing serves as a most powerful vehicle for exercising the instrumentalities of thought, including the higher cognitive levels of judgment and evaluation.

10. There is a growing body of research to support the point of view that student writers need responses before grades (formative prior to summative evaluation). Any grade (C+) is a singular, largely inexplicable judgment delivered after it is too late to do anything about it. Evaluation of writing-in-progress, however, tells the writer what the draft does and does not do, and may suggest ways in which it might be improved. Evaluation before grading can come from peer-editors, teacher, or other readers, including parents. Commenting on student writing in helpful, responsive ways during the rehearsal before a final grade is awarded for performance is an art that needs to be cultivated.

11. There are two quite disparate activities currently in vogue, both of which claim to be grammar. One such activity has students engaged in the disassembly and naming of parts of sentences supplied by the teacher or textbook. In one of the most researched issues in the teaching of English, there is little evidence to support the contention that this activity--which the dictionary more properly called "parsing"--improves either grammar or writing. Another activity, involving the creating, rearranging, and recombining of the students' own sentences by the student (patterned after the Greek root **grammein:** "to write") has a growing body of evidence to support its choice as one important way to help students improve their sentence structure.

12. Fill-in-the-blank and multiple-choice tests are not sufficient methods of evaluating writing. Even as a writer must write to demonstrate writing competence, there must be an informed and capable reader to evaluate effectiveness as well as correctness in writing. From primary trait scoring as in the recent National Assessment of Educational Progress, to holistic scoring by The College Entrance Examination Board, there are several strategies available that yield adequately reliable and valid data about achievement in writing.

GOALS

1. The student focuses on a definite and recognizable topic.
2. The student communicates a purpose (imagining, sharing feelings, informing, controlling, ritualizing) and an awareness of the reader.
3. The student provides enough information and development so the reader can make sense of the topic.
4. The student organizes and revises material so it is easy to follow.
5. The student composes structurally correct and effective sentences.
6. The student uses clear, accurate, and appropriate vocabulary.
7. The student employs conventional usage.
8. The student proofreads for appropriate spelling, punctuation, and capitalization.
9. The student produces a neat and legible copy.
10. The student composes in a variety of forms: reports, stories, poems, essays, plays, and letters.
11. The student develops an appreciation for writing as a life-long means of self-expression.

II. CONTENT IN THE LANGUAGE ARTS: WHAT

In designing our language arts programs to support the development of students' reading, writing, listening, and speaking skills, we cannot overlook the critical fact that the English/Language Arts comprise a discipline with a unique content. The two major components of this content are language and literature.

1. Language

Language empowers people. Thinking depends principally upon command of language. Language facility gives our students the power to say "yes" or "no," the power to make sense out of an often senseless world, and the power to explore and understand their own inner thoughts and feelings. With the power of language, children can avoid becoming the victims of adults, peers, and their own depressing and confusing emotions.

Language is the system people of all ages use to construct their vision of "what is real." When children reach school age, they already possess a most impressive command of the grammar and usage of their language. They know intuitively that language is a system they use for communicating their needs and wants. They also are intuitively aware that language is a system they can use to formulate their own schemes and dreams and to distinguish reality from fantasy.

Too often this linguistic competence of children goes unrecognized in our schools because of our use of prescriptive grammar. This "fill-in-the-blanks, underline the nouns, circle the verbs" approach has emphasized the testing of grammatical rules and formulae which students are required to commit to memory. Unfortunately, or fortunately depending on your perspective, most students forget these unrelated grammatical facts. Most likely, however, these same prescripts and prohibitions of prescriptive grammar will be resurrected the next school year accompanied by complaints that " . . . these kids don't know pronouns from prepositions!"

It is unfortunate that many educators do not realize that students do know how to use pronouns and prepositions. Rather than spending unproductive time on the study of prescriptive grammar, students ought to be given assistance in learning descriptive grammar. With descriptive grammar students will acquire the tools to analyze, label, expand, compress, and control their own expressive language. With descriptive grammar, they will possess the tools to evaluate the effectiveness of their oral and written language in meeting intended purposes. This form of grammar will give students regular occasions to deal more directly with consciously controlling their own use of language. Constance Weaver in her excellent book, Grammar for Teachers, makes the following recommendation:

> Instead of formally teaching students grammar, we need to give them plenty of structured and unstructured opportunities to deal with language more directly. If we want them to improve their reading, they must read; if we want them to improve their writing, they must write.

Another point of contention is the recognition that "Standard English" is a fabrication that has labeled the home language of many of our nation's children "Bad English." It is time to retire the myth of standard English and recognize what linguists have been telling us for a long time, viz., that there are several standards of English, from the informal to the formal. What linguists refer to as "appropriateness conditions," i.e., what is appropriate language for this situation and audience will determine the standard chosen for a given language use.

Finally, language arts teaching colleagues are encouraged to focus on language in general and on the English language in particular to address the following goals:

GOALS

1. The student knows that language is a system and develops a feeling for this system and when its components are used correctly early in life.

2. The student can consciously control his or her language to clarify thoughts and feelings, convey messages, and improve the effectiveness of his or her use of language.

3. The student knows the history of English language and recognizes that each age adds its mark to the dynamism and beauty of our language.

4. The student recognizes and appreciates the wide variety of language features in our multicultural society (e.g., dialects, idioms, pitch, grammatical differences, pragmatics).

5. The student can select the standard of English appropriate for a variety of informal and formal situations.

6. The student understands that language is both personal and social.

7. The student understands that language can be used to elevate or oppress individuals or social groups.

2. Literature

In rebuilding our K-12 Language Arts program, careful attention should be given to the place and treatment of literature within our curriculum. Louise Rosenblatt, has helped us maintain a focus on what is essential in the teaching of literature. According to Rosenblatt, "We may not always be able to look over a student's shoulder while he or she is having a real literary experience, but we can be careful . . . that we are not in actuality substituting other aims--things to do about literature--for the experience of literature." At all levels of schooling, our students should not be spending their time and energy analyzing literature, categorizing genres, identifying meters, or memorizing definitions of "denouement". **The primary aim of our literature component should focus directly on promoting a live sense and experience of literature.**

How do we involve students in this "experience of literature"? One of the first and most critical steps involves the selection of appropriate literature. "Literature to which children and adolescents cannot relate," Margaret Gillespie and John Conner maintain, "has no place in their world." The selection of literature is too critical of a component of a successful program to leave to chance. It requires the careful matching of a student's ability and interests with a wide variety of outstanding works of fiction and non-fiction. It requires that teachers up-date themselves with the help of librarians and specialists in literature for children and adolescents. Finally, it requires the extension of students' experiences of literature into areas they have not journeyed before, with the guidance of a teacher who regularly cultivates his or her own fascination with literature.

Once the appropriate literature is selected, our task is to develop regular opportunities and activities that promote active student responses to literature. We have to teach students how to respond to literature, not just "assign" responses and hope they really happen. Mary Lou White believes: ". . . children need to know how to respond to books in order to express themselves in ways other than the traditional, 'It was a good book,' or 'I didn't like it.'" **The integration of listening, speaking, and writing with reading activities can give students the tools they need to produce imaginative individual responses to literature and to relate their own experiences to those encountered in their involvement with literature.** Once students learn how to respond to literature, they can better recognize and appreciate our literary heritage and the values and dynamics of cultures revealed in literature.

Responding to literature can provide students with opportunities to learn more about themselves by enlarging their view of the human condition. It can also give students the opportunity to examine, question, challenge, or affirm the values portrayed in literature. Bernice Cullinan, believes that literature can:

> . . . open doors to new knowledge, expand the imagination, and challenge children to reach beyond their own environment. They also offer children the opportunity to explore and understand

their own feelings and the feelings of others. This kind of understanding is an essential part of the maturing process that can be pursued by the careful selection and use of literature in the classroom and appropriate follow-up activities.

GOALS

1. The student actively responds to literature through integrated activities of listening, reading, speaking and writing, incorporating higher level thinking.
2. Student responds to literature in such ways that help him or her know more about self and others and more of what it is to be human.
3. Student responds to literature in such ways that help him or her know more about literature as an art form.
4. Student knows a variety of strategies for responding to literature, including summarizing, predicting outcomes, inferring motives, expressing appreciation, and asking critical questions.
5. Student responds to literature in such ways that help him or her know about literature as an expression of a culture or value system.
6. Student reads a wealth of literature that includes values defining American and other cultures and develops the capacity to critically imagine the nature and consequences of those values (e.g., inherent worth of each person, role of education in the realization of individual capacity, knowledge for its own sake and for its contribution to a culture, dependence of a free society upon the free interchange of ideas).

III. FUNCTIONS IN LANGUAGE ARTS: WHY

A number of linguists have sorted communication acts into broad categories of functions--sets of communication acts which are basically similar to each other in overall communicative purpose. The term "communication functions" is used to refer to these categories of communication purposes.

1. IMAGINING

These are communication acts which cast the participants in imaginary situations and include creative behaviors such as role-playing, fantasizing, speculating, dramatizing, theorizing, and storytelling.

1.1 Student appreciates the power of language.

1.2 Student uses a variety of prompts to generate, produce, and present a work.

1.3 Student enjoys and values the literary arts.

1.4 Student understands and uses literary devices such as elements of fiction and figurative language.

1.5 Student respects and describes different points of view.

2. FEELING

These are communication acts which express and respond to feelings and attitudes such as exclaiming, expressing a state or an attitude, taunting, commiserating, tale-telling, blaming, disagreeing and rejecting.

2.1 Student expresses feelings, attitudes, and values effectively to others.

2.2 Student interprets and responds respectfully to another's feelings, attitudes and values.

2.3 Student gives and accepts compliments and criticisms.

2.4 Student interprets and portrays different moods.

2.5 Student knows and respects cultural differences.

3. **INFORMING**

These are communication acts that seek information; for example, stating information, questioning, answering, justifying, naming, pointing out an object, demonstrating, explaining, and acknowledging.

3.1 Student follows and gives directions accurately.

3.2 Student accurately paraphrases a message or main idea.

3.3 Student seeks, organizes, and uses information from a variety of sources.

3.4 Student develops skill and confidence in discussions, conversations, and presentations.

3.5 Student increases vocabulary according to developmental level and subject matter.

3.6 Student recognizes and uses literary forms and terms.

3.7 Student selects reading material appropriate to task, reading level, and audience.

3.8 Student becomes familiar with important writers and their works.

4. **CONTROLLING**

These are communication acts that control behavior; for example, commanding, offering, suggesting, permitting, threatening, warning, prohibiting, contracting, refusing, bargaining, rejecting, acknowledging, justifying, persuading, and arguing.

4.1 Student distinguishes between fact and opinion.

4.2 Student states an opinion and defends it with relevant evidence and examples.

4.3 Student determines the intent of a message.

4.4 Student identifies and uses techniques of persuasion.

4.5 Student understands how biases influence a response to a message.

5. RITUALIZING

These are communication acts that serve primarily to maintain social relationships and to facilitate social interaction, such as greeting, taking leave, participating in culturally appropriate speech modes (for example, teasing, shocking, punning, praying), and demonstrating culturally appropriate amenities.

5.1 Student recognizes and responds to the rituals of communication (e.g., greetings, introductions, interruptions).

5.2 Student interprets and responds to nonverbal language.

5.3 Student delivers a message in a manner appropriate to situation, purpose, and audience.

5.4 Student selects conventions of English appropriate for formal and informal situations.

5.5 Student understands and respects the varieties of dialects, idioms, and usage.

5.6 Student understands and uses standard media forms (e.g., textbooks, newspapers, newscast, theater).

5.7 Student understands the American tradition of the free expression of ideas.

5.8 Student incorporates language conventions in oral and written presentations.

MAP/GUIDE TO ARCHITECTURE OF LEARNER OUTCOME PAGES

① FOCUS: The language arts function/purpose under which the learner outcome is most appropriately placed. Remember that the functions/purposes include:

IMAGINING
SHARING FEELINGS
INFORMING
CONTROLLING
RITUALIZING

③ GRADE LEVEL: Underlined and overtyped for your speedy identification and use.

② LEARNER OUTCOMES: Expected learning; what we want the student to know, be able to do, or have an attitude about. (Notice that they are all number coded, based on function and rank order within that function.)

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Sharing Feelings

LEARNER OUTCOME: (2.3) Student gives and accepts compliments and criticisms.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher helps students develop a variety of skills in giving and receiving evaluative comments.			
(e.g., student listens to another student criticizing his or her paper by: focusing, drawing out, listening without judging)	(e.g., students offer and respond to peer editing)	(e.g., students interview each other, then introduce their partner to the class, focusing on positive statements)	(e.g., students frequently practice peer editing)

INTEGRATED ACTIVITY EXAMPLE:

1. Students bring to class a draft of an assigned paper. 2. Through class discussion the teacher and students develop a list of criteria by which to evaluate the effectiveness of the papers. 3. The teacher arranges the class into groups of three or four, where students will exchange papers. 4. For each paper the student reads, he or she writes comments that make it clear to the author how effectively the paper meets the established criteria. Each student must include at least two comments of praise and at least two comments which identify weaknesses or problems. 5. After each student receives the comments written about his or her paper, he or she paraphrases to the group the substance of the comments without reacting defensively. 6. Student rewrites paper incorporating comments. 7. Teacher discusses advantages of peer-editing situation.

INSTRUCTIONAL RESOURCES:

Writing Without Teachers, Peter Elbow
Writing to be Read, Ken Macrorie
Stack the Deck Series

④ INSTRUCTIONAL IMPLICATIONS: The instructional implications for modes (LISTENING, READING, SPEAKING, and WRITING) are included. (Note that in some cases the implications cover more than one of the modes.)

⑥ INSTRUCTIONAL RESOURCES: This listing should be considered only a start, a primer to get you going; the most relevant list will be the list you generate.

⑤ OPTIONAL INTEGRATED ACTIVITY EXAMPLE: This is an exemplar integrated activity that shows you how the modes can be integrated. These are not mandatory activities as much as simply what we consider good examples. Build and add your own examples as you work with the guidelines.

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Imagining

LEARNER OUTCOME: (1.1) **Student appreciates the power of language.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
After listening to a story (e.g., Nobody Listens to Andrew) teacher provides discussion opportunity. "How could Andrew have been more convincing?" "Have you ever felt ignored?" "How do you get an important message across?" What words would you use to convince . . .	Teacher will provide direct instruction in how to interpret; define interpret (i.e., "how did you know? . . . whether a character is happy or sad"); establish a readiness; explain how a character's mood affects story through drama, puppetry, storytelling, poetry/story reading; improvisation; role playing; discussion. Teacher will provide practice in recognizing word relationships (e.g., homophones, antonyms, synonyms), cultural interpretation, multiple meanings (e.g., as in The Dragon Takes A Wife), word parts (e.g., prefix, suffix), figurative language (e.g., "raining cats and dogs"), foreign language.	Student creates an original character using appropriate language. Teacher will provide original character by: direct instruction in paper bag puppets, finger puppets; role-playing and improvisation of selves and each other; discussion of what qualities each characterization demonstrated; direct instruction on qualities that show character, voice, mask, body language, clothes/appearance; "let's pretend" activities, be somebody else (e.g., playing house or "angry wolf").	Teacher will provide the opportunity to dictate/write: stories for wordless books, pictures, or advertise a pretend product. Student will write a lost pet sign.

INSTRUCTIONAL RESOURCES:

Jumanji, Chris Van Allsburg
Would You Rather, J. Bunningham
Nobody Listens to Andrew, E. Guigoile
The Silver Pony: A Story in Pictures, Lynd Ward
The King Who Rained, Fred Gwynne
My Tang's Tungled and Other Ridiculous Situations, Compiled by Sara Brewton et al.

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Imagining

LEARNER OUTCOME: **(1.2) Student uses a variety of prompts to generate, produce, and present a work.**

GRADE LEVEL: [✓ K-3] 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
(NOTE: the implications are arranged numerically starting with Writing to Speaking to Listening)			
7) Relate what the manager said in response to the call (see writing and speaking).	Teacher provides a variety of literature for student response.	5) When they return they will call the manager of the site (e.g., aquarium manager) to express appreciation for the experience. 6) Practice on a play phone first.	1) Provide students with the "prompt", a field trip. 2) When they return they will write the manager of the site to express appreciation for assorted items. 3) Practice with a draft and at least one revision. 4) Proofread and mail.

INTEGRATED ACTIVITY EXAMPLE:

The teacher reads aloud to the class a familiar folk tale. The teacher then leads students in a dicussion of the feelings and points of view of the antagonist in the tale.

After this discussion, students finish a lead sentence that the teacher has provided (e.g., "If I were a troll and someone came tromping across my bridge, I could . . ."). Student uses this sentence as a starter for writing a new version of the story.

The teacher selects several of these stories to read aloud to the class. In groups, students select one of these new stories to dramatize.

INSTRUCTIONAL RESOURCES:

Teacher Resources:

Sunflowering, Bob Stanish
If You're Trying to Teach Kids How to Write, You've Gotta Have This Book!, Marge Frank
Improvisation for the Theater: A Handbook of Teaching and Directing Techniques, Viola Spolin
Writing the Natural Way: Using Right-Brain Techniques to Release Your Expressive Powers, Gabriele L. Rico

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Imagining

LEARNER OUTCOME: (1.3) Student enjoys and values the literary arts.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Provide opportunities for students to listen to literature from a variety of sources at the literal, reorganizational, inferential and critical/appreciation level.	Provide a variety of literary forms (e.g., nursery rhymes, fairy tales, poetry) for students to read.		
Provide opportunities to hear dramatic presentations, story-telling, etc. at the literal, reorganizational, inferential and critical/appreciation level. For example, use the story The Little Match Girl.	Provide opportunities for students to read and analyze literature at the literal, organizational, inferential and critical/appreciative levels.		
Literal Level What did the little girl do to stay warm? How did the little girl lose her slippers? Why couldn't she go home?	Literal Level What did the little girl do to stay warm? How did the little girl lose her slippers? Why couldn't she go home?		
Reorganizational Level Tell me in your own words . . .	Reorganizational Level Tell me in your own words . . .	Reorganizational Level Tell me in your own words . . .	Reorganizational Level Tell me in your own words . . .
Inferential Level What would have happened if her grandmother didn't love her	Inferential Level Suppose you were the Little Match Girl. What would you have done if . . .?		
Critical/Appreciative Level What words in the story really made you feel sad?	Critical/Appreciative Level What words in the story really made you feel sad?		

INSTRUCTIONAL RESOURCES:

The Little Match Girl, Hans Christian Andersen
film: The Fable, Marcel Marceau
film: The Golden Fish, (French mime film)
Taxonomy for Reading and Listening, William Barrett

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Imagining

LEARNER OUTCOME: (1.4) Student understands and uses literary devices such as elements of fiction and figurative language.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides students with opportunities to listen to examples of whichever literary device is taught (e.g., metaphor). Teacher utilizes records, tapes of stories. Student/teacher reads aloud (could be finished writing project).	Show filmstrips with print (child reads aloud or silently . . . choral or individually). Give students selections to read from: stories, poems, plays. Model reading act--teacher (or reader).	Student responds to wordless books--articulates images which tell the story. Student role plays (informal language). Teacher incorporates discussion (formal language).	Prewriting: - possibly come before listening or reading. - generate word bank (e.g. happy words) from own experience. - organize into clusters (categorize) Writing: - sloppy copy (rough draft, provide lead sentence or frame story). - group revision, elaborate, do some editing skills. - go to individual "work-in-progress" revision. Publishing: - proofreading - handwriting skills - illustrating - sharing (reading/listening).

INSTRUCTIONAL RESOURCES:

Hailstones and Halibut Bones, Mary O'Neill
Where the Sidewalk Ends: Poems and Drawings, Light on in the Attic, Shel Silverstein
Piping Down the Valleys Wild, Ed. by Nancy Larrick
"Stopping by the Woods on a Snowy Evening," Robert Frost (poem)
"The Highwayman"
Brown Bear, Brown Bear, What Do You See?, Bill Martin, Jr.
Comic and Curious Cats
My Dad is a Monster . . . Sometimes, John Steptoe

Wordless books by Mitsumasa Anno:

Anno's Counting House
Anno's U.S.A.
Anno's Animals
Anno's Journey

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Imagining

LEARNER OUTCOME: (1.5) Student respects and describes different points of view.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher will provide a real incident of disagreement. Students will take sides in the issue, role play the parts, then analyze the different points of view.	Teacher will share with students books, films, etc. and discuss varied points of view.	Teacher and students brainstorm alternative points of view. Students will take turns at role playing (see listening).	List alternatives that are derived from the listening/ speaking activities.

INSTRUCTIONAL RESOURCES:

If I Were in Charge of the World and Other Worries, Judith Viorst
Alexander and the Terrible, Horrible, No Good, Very Bad Day, Judith Viorst
William's Doll, Charlotte Zolotow
The Emperor's New Clothes, Hans Christian Andersen
"Sarah Sylvia Cynthia Stout," Shel Silverstein
The Best Christmas Pageant Ever, Barbara Robinson

Teacher Resources: Values Clarification: A Handbook of Practical Strategies for Teachers and Students, Sidney B. Simon et al.

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Sharing Feelings

LEARNER OUTCOME: (2.1) **Student expresses feelings, attitudes, and values effectively to others.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Student paraphrases the compliments expressed to another.	Respond to literary works sharing personal feelings, attitudes and values as they relate to the literature.	Give and accept compliments. Role play school or home situations (e.g., playground conflicts, sibling or parent-related events). In small groups, discuss values.	Write get well cards to sick friends. Write to a classmate who has moved away. Write two letters explaining misbehavior, one to the principal and one to the person offended by the behavior.

INSTRUCTIONAL RESOURCES:

Ira Sleeps Over, Bernard Waber
Bedtime for Frances, Best Friends for Frances, A Baby Sister for Frances, etc., Russel Hoban
The Wingdingdilly, The Ant and the Elephant, Fly Homer Fly, etc., Bill Peet
The Hating Book, My Grandson Lew, Mr. Rabbit and the Lovely Present, etc., Charlotte Zolotow

Teacher Resources:

100 Ways to Enhance Self Concept in the Classroom: A Handbook for Teachers and Parents, Jack Canfield and Harold Wells
Sunflowering, Bob Stanish
Here's Looking at You, Two (Drug and Alcohol Education Curriculum)
The Centering Book, Gay Hendricks, Russel Wills

LEARNER OUTCOME: (2.2) **Student interprets and responds respectfully to another's feelings, attitudes, and values.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Role play situations experienced at school; paraphrase what is heard. In small groups, discuss value-laden situations; practice paraphrasing and perception checking.	Interpret feelings of characters in literature and of poets (e.g., "How do you think ______ felt when . . .?" "What do you suppose the writer feels about ______?"	Role play common school or home experiences; practice making perception checks (e.g., "I understand you to say that . . .")	Write responses to art forms, describing feelings and thoughts the artist may have experienced when creating the work. Respond through various art forms (e.g., drama, painting, dance) to a literary work, then write about the feelings experienced.

INSTRUCTIONAL RESOURCES:

Ira Sleeps Over, Bernard Waber
A Taste of Blackberries, Doris B. Smith
William's Doll, Charlotte Zolotow
Free to Be You and Me, Carole Hart, et. al.
Stories for Free Children, Letty Cottin Pogrebir
The Incredible Mr. Fox, The Magic Finger, James and the Giant Peach, Charlie and the Chocolate Factory, Ronald Dahl

Teacher Resources:

Teacher Effectiveness Training, Parent Effectiveness Training, Thomas Gordon
100 Ways to Enhance Self Concept in the Classroom: A Handbook for Teachers and Parents, Jack Canfield and Harold Wells
Values Clarification: A Handbook of Practical Strategies for Teachers and Students, Sidney B. Simon et al.

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Sharing Feelings

LEARNER OUTCOME: (2.3) Student gives and accepts compliments and criticisms.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Listen to "Warm Fuzzies" by Thomas Gordon. Identify ways suggested for giving and accepting "strokes."	Teacher reads the story, I am Lovable and Capable. Do the put-down activity described in the story.	Practice validating or supporting the ideas, thoughts, actions, etc. of peers; role play situations. Discuss put-downs vs. positive "strokes." Practice common courtesy phrases (e.g., "I like the way you look today," "I appreciate your pointing out that . . .") through role play.	Write compliments to fellow classmates to be displayed on bulletin board. Write a letter of thanks for an award or recognition.

INSTRUCTIONAL RESOURCES:

"You're So Ugly" exercises. A parody. Put downs.
I am Lovable and Capable, Sid Simon
Charlie Brown videotapes and books, Charles Schultz
Parent/Teacher Effectiveness Training, Thomas Gordon

LEARNER OUTCOME: (2.4) Student interprets and portrays different moods.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Interpret roles played by others (e.g., "How did she make you feel when she said . . .").	Read stories or poems in which a mood is expressed (e.g., Bargain for Frances, William's Doll) and which create a need to resolve a problem. Discuss the mood of the story or poem; relate own interpretations through drama, dance, music, painting, etc.	Discuss moods of characters in literature in daily interactions. Express moods of characters in verbal and non-verbal ways. Share personal experiences related to different moods.	Brainstorm--words (clustering, webbing) that relate to a mood word (e.g., sadness, fear, surprise). Using words from a brainstorming session, write a personal experience which involves a strong mood.

INSTRUCTIONAL RESOURCES:

Let's Be Enemies, Janice May Udry
Happiness Is--Charlie Brown, Charles Schultz
The Velveteen Rabbit, Marjorie Williams
Chicken Soup with Rice, Maurice Sendak
Sunflowering, Bob Stanish
Writing the Natural Way: Using Right-Brain Techniques to Release Your Expressive Powers, Gabriele L. Rico

Films: A Fable, Marcel Marceau
Ugly Duckling, Hans Christian Andersen
The Red Balloon

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Sharing Feelings

LEARNER OUTCOME: (2.5) Student knows and respects cultural differences.

GRADE LEVEL: [✓ K-3] 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Provide opportunity to hear speakers, music and stories (e.g., myths, folk tales, and recordings) from a variety of cultures.	Make cultural materials available for reading, (e.g., books, captioned film strips).	Allow for exchange of views and opinions about resource materials or speakers. Interview family members regarding family customs (viz., holidays, language, responsibilities); share findings in oral reports.	Student creates a myth or short story related to a particular culture, (e.g., "Why the Rabbit has a Short Tale," "Why the Sun Comes Up").

INTEGRATED ACTIVITY EXAMPLE:

Teacher assigns students task of discovering their ethnic background by interviewing their parents, grandparents and other family members. Teacher leads students in group discussion to develop appropriate questions to ask including: where did we come from, who came, when, why, how, and a favorite holiday recipe.

Students write accounts based on the interview with their families. As a class project students compile a class recipe book including their story from the interview questions. This book may be appropriately illustrated.

Students invite their parents to an ethnic potluck where the children will introduce and explain their dishes to the audience pointing out on the map the country of its origin. After the party, children write about a food other than their own describing what they liked about it using sensory descriptive words.

OPTION: Use ethnic potluck for open house, back-to-school night or other such function.

INSTRUCTIONAL RESOURCES:

Just So Stories, Rudyard Kipling
Anansi the Spider, Gerald McDermott
Arrow to the Sun, Gerald McDermott
Tikki Tikki Tembo, Arlene Mosel
Annie and the Old One, Miska Miles, (book and film)
Games of the World, Frederic Grunfeld
Why Do Mosquito's Buzz In Your Ear?, Verna Aardema

Filmstrip: "Why the Sun and the Moon Live in the Sky"

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: (3.1) Student follows and gives directions accurately.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Practice following oral map directions (see speaking).	Practice reading simple maps using legends and keys.	Verbally use map to give another student directions. Role play (e.g., fire drill, cafeteria behavior, assembly behavior). Give or restate directions for classroom tasks.	Have students make a map: a. classroom to office b. school to home Write: - recipes - directions for making or doing something (e.g., "making a paper airplane").

INSTRUCTIONAL RESOURCES:

Barnell Loft, Specific Skills Series
Scholastic Skill Builders

LEARNER OUTCOME: (3.2) Student accurately paraphrases a message or main idea.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Listen to newscasts and retell the story. Listen to a simple story or folktale, then dramatize the message of the story.	Students paraphrase main ideas read in a variety of written forms (e.g., literature, newspaper, or magazine articles).	Students relate incidents, especially classroom/playground situations. Play the game "Gossip". Have two telephones available for relaying and receiving messages.	Use wordless books to generate story idea. . . student dictates or writes short paragraph or story. Rewrite simple folk or fairy tales, changing the characters but retaining the message or main idea. Write news articles; write deadlines for article reflecting main idea.

INSTRUCTIONAL RESOURCES:

Mother Goose Story Streamers, Tomie de Paola
Teacher Effectiveness Training or Parent Effectiveness Training, Thomas Gordon

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: (3.3) Student seeks, organizes and uses information from a variety of sources.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Provide experiences with paraphrasing, asking questions, differentiating between questions and statements.	Provide opportunities to locate information using alphabetical order, dictionary schools, parts of books.	Interview community members, professionals, parents, peers; report findings in oral presentation. Give demonstrations to share information, new knowledge, skills (e.g., "My New Hobby").	Provide opportunities for students to make charts, write informational reports, create newscasts, write a class newspaper. Provide direct instruction in organizing information by using techniques of clustering and semantic mapping.

INTEGRATED ACTIVITY EXAMPLE:

Use a science or social studies topic to introduce this outcome.

1. Introduce the word dinosaur. List the things known about dinosaurs and questions about dinosaurs. Discuss the difference between the theory and fact. 2. Make an ongoing list of kinds of dinosaurs and another list of vocabulary words relevant to dinosaurs (e.g., paleontologist, fossil). (Students can continue to add words to the list throughout the study.) 3. Take the students to the school and/or public library to locate information on dinosaurs (viz., encyclopedias). Students can also interview a paleontologist or geologist, if one is available. 4. Students can choose specific dinosaurs to research individually or in small groups. The information could be collected in booklets. Depending on the ability of the students, the information could then be reorganized. 5. Students share information in various ways (e.g., book talks, oral reports, charts, newscasts). 6. Have students choose from a variety of ways to extend the project (e.g., make dioramas, create puppet plays, make clay models, write about imaginary situations, tell stories). 7. Students evaluate their work by responding to questions such as, "Which questions were difficult/easy to answer?"

INSTRUCTIONAL RESOURCES:

The Enormous Egg, Oliver Butterworth
Development of Functional Communication Competencies: Pre-K-Grade 6, ed. by Barbara S. Wood (p. 19-21)

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: (3.4) Student develops skills and confidence in discussion, conversation and presentations.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Role model active listening behaviors (e.g., eye contact, paraphrasing, nodding, responding to a speaker's questions appropriately). Give positive reinforcement for effective listening by labeling those behaviors as they occur.	Provide opportunities to: - read stories aloud to peers and others after practicing. - pretend to be reading on the radio.	Provide opportunities for: - accurately paraphrasing messages. - choosing appropriate topics. - contributing relevant comments. - assuming responsibility for participation. - extending conversation.	Reproduce student's writing for others to read; encourage them to share. Write puppet plays, jingles, advertisements, skits, poems, etc. to present to peers.

INTEGRATED ACTIVITY EXAMPLE:

Place students in small groups. Have them select a wordless book and discuss what the pictures may be suggesting. Ask them to compose a story based on the pictures in the wordless book. At a different time, students will revise their text, practice reading it out loud in preparation for a Reader's Theatre performance for peers/parents.

INSTRUCTIONAL RESOURCES:

Wordless books, e.g., Shrewbettina's Birthday, John Goodall
Oh Caro, Bubble, Bubble, and Frog on His Own, Mercer Mayer
The Silver Pony: A Story in Pictures, Lynd Ward
Anno's U.S.A., Anno's Italy, Anno's Britain, Mitsumasa Anno
Noah's Ark and Rain, Peter Spier
Rosie's Walk, Pat Hutchins
Changes, Changes, Pat Hutchins
A Flying Saucer Full of Spaghetti, Fernando Krahn
Pancakes for Breakfast, Tomie de Paola

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: (3.5) Student increases vocabulary according to developmental level and subject matter.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher reads variety of literature to expose students to unfamiliar vocabulary. Discuss meanings of unfamiliar works heard in context.	Direct instruction; teacher introduces and models: - word play - thesaurus/dictionary study Varieties of: word searches, word scrambles, "word of the day", word caches.	Student uses word of the day in oral communication. Discuss multiple meaning of words, (e.g., "bear", "pin", "run" and dramatize where possible.	Students dictate or write a word-of-the-day dictionary. Students may dictate or write a diary using words from their own dictionaries. Make up words--put them into a context and have others guess their meaning. Find pictures out of magazines to match new vocabulary words. Write category word lists; post them in the room.

INSTRUCTIONAL RESOURCES:

*The Reading Teachers' Book of Lists . . . contains content related vocabulary lists.
*Use intermediate level tutoring.

365 Words Calendar/Word-A-Day
Sunflowering, Bob Stanish
Word Banks
Touch Can
Onomotopeia
"Jabberwocky," Lewis Carroll
Muppet Show of the "Jabberwocky"

LEARNER OUTCOME: (3.6) Student recognizes and uses common literary forms and terms.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Expose to a variety of literary forms. Labeling forms is not appropriate at this level.			

INTEGRATED ACTIVITY EXAMPLE:

INSTRUCTIONAL RESOURCES:

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: (3.7) Student selects reading material appropriate to task, reading level and audience.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Book talks by teachers and/or students. Students select next/new books to read based on book talks.	Provide opportunities for: - self-selection of materials from library and other sources. - VIP read-aloud. Student practices a read-aloud at home with parent--parent attends to help child read to the class. - record a story at home for parents who are unable to be in class. - provide "topic tables" with selection of thematic books (e.g., dinosaurs, airplanes, monsters). - Set a purpose for reading (e.g., find a piece of literature that has humor to it). - Teach students how to select books for readability, illustrations, information, personal enjoyment, etc.	Provide opportunities to: - discuss ways to select appropriate reading materials. - retell story in own words at a later time. - read stories to peers or to children of different ages. - after a library time, discuss the reasons for choices of books.	Suggest to students that they write in their journals about: 1. "My first trip to the library." 2. "The kind of books I like to read." 3. "The kind of book I'll check out for my younger brother/sister."

INSTRUCTIONAL RESOURCES:

Literature for Gifted, Kathy Hagen and John Mikelson
The Read-Aloud Handbook, Jim Trelease

LEARNER OUTCOME: (3.8) Student becomes familiar with important writers and their works.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher regularly reads selections of outstanding literature to students.	Students read a variety of literature by important authors such as the Newberry Award winners.		Students write letters to their "important" authors of children's books.

INSTRUCTIONAL RESOURCES:

Newberry Award winning books
Caldecott Medal winning books
Shakespeare for Children
Great Books for Children

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Controlling

LEARNER OUTCOME: **(4.1) Student distinguishes fact from opinion.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides opportunities for: - listening to debates or discussions in which opinions are being justified. - role playing actual situations, then identifying facts and opinions. - allowing students to discover what facts or opinions are by giving them many examples.	Teacher provides reading materials that lend themselves to fact and opinion.	Teacher makes fact or opinion statements to the class, having students identify whether it is fact or opinion and tell why. Students make fact or opinion statements, tell what makes it fact or opinion. Students discuss a conflict situation, verbally listing their opinions.	Students are asked to write a statement of fact or opinion. Make a list of fact and opinion statements they found in something they read (list on board). Write fact or opinions about something or someone.

INSTRUCTIONAL RESOURCES:

Alexander and the Terrible, Horrible, No Good, Very Bad Day, Judith Viorst
The Tenth Good Thing About Barney, Judith Viorst
If I Were in Charge of the World and Other Worries, Judith Viorst
Ira Sleeps Over, Bernard Waber
Me and Nessie, Elois Greenfield
My Mama Says There Aren't Any Zombies, Ghosts, Vampires, Creatures, Demons, Monsters, Friends, Goblins, or Things, Judith Viorst

Media: T.V. programs and advertisements, cartoons, comic strips.

Experiences: Conflicts with peers (lies, feelings).

Other Curriculum Areas: Science experiments, math.

LEARNER OUTCOME: **(4.2) Student states an opinion and defends it with relevant information and evidence.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Student paraphrases opinion of a peer.	Research information to find evidence that supports an opinion (see below).	Opinioms in group circle (see below).	"I like . . .," "The best candy is . . . (see below).

INTEGRATED ACTIVITY EXAMPLE:

1. Provide opportunity for opinion statements to be made (e.g., show film or read a story, identify a topic--food, animal, toy). List opinion statements made. 3. Student will move from neutral position to either agree or disagree area when given a statement (e.g., Carrots are good. Snakes make good pets.). Student supports his/her opinion verbally when asked (e.g., "I like carrots because they are good for you, taste good, etc."). 4. Student writes about something liked/disliked, giving three reasons.

INSTRUCTIONAL RESOURCES:

Mathematics Their Way, Mary Baratta-Lorton

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Controlling

LEARNER OUTCOME: (4.3) Student determines the intent of a message.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Analyze a speaker's message for meaning as indicated by delivery (e.g., tone, inflection, pitch, rate). Listen to tape recorded stories, such as Little Red Riding Hood. Ask questions to discover how we determine the intent of the message ("How would you tell that the wolf was mean?").	Provide opportunities to explore author's intentions, as in, "Why did Frances' mother warn her to be careful over and over again?".	Ask students in small groups to say the following sentence and alternately emphasize each succeeding word: "I bought a bike." "I bought a bike." "I bought a bike." Ask them to determine how this change of stress alters the meaning.	Provide opportunities to: respond to peers' writing in editing/response groups and identify the writer's topic and comment about that topic.

INSTRUCTIONAL RESOURCES:

Bargain for Frances, Russell Hoban
Aesop's Fables
Serendipity books, Stephen Cosgrove

LEARNER OUTCOME: (4.4) Student identifies and uses techniques of persuasion.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Listen to recorded arguments and judge if they are effective or not. Why?	Teacher presents direct instruction in recognizing author's intent: - advertisements - news articles - stories Power of words - feeling words.	Discuss the behaviors used to direct or control group tasks. Students set up a Flea Market.	Write letters to parents: 1. Defending an increase in allowance. 2. Reasons for staying up later.

INSTRUCTIONAL RESOURCES:

"Sister for Sale", Shel Silverstein
Cat in the Hat, Dr. Suess-film or book
Cat in the Hat Comes Back, Dr. Suess
Green Eggs and Ham, Dr. Suess--film or book
Tales of a Fourth Grade Nothing, Judy Blume
Freckle Juice, Judy Blume
Where the Wild Things Are, Maurice Sendak
Ira Sleeps Over, Mercer Mayer
My Mama Says There Aren't Any Zombies, Ghosts, Vampires, Creatures, Demons, Monsters, Fiends, Goblins or Things, Judith Viorst

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Controlling

LEARNER OUTCOME: (4.5) Student understands how biases influence a response to a message.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Provide opportunities to listen to commercials with a group of peers. Use questions which reorganize the information.	Present three books and ask, "Which one would you choose to take home?" Discuss how we are influenced by: Cover, appearance of characters, illustrations. Present fairy tales and talk about how we react to physical attributes.	Discuss how a person's looks or where he or she comes from influences our opinions of what that persons says.	

INSTRUCTIONAL RESOURCES:

The Ugly Duckling, Hans Christian Andersen
Ping, Marjorie Flack
The Butter Battle Book, Dr. Seuss
Serendipity Series Books, Stephen Cosgrove
Iggy's House, Judy Blume
Hang Tough, Paul Mather, Alfred Slote

Film: Bonnie Consuelo (handicapped)

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: (5.1) Student recognizes and responds to the rituals of communication (e.g., greetings, introductions, interruptions).

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Student needs to practice listening to phone conversations. Behaviors expected when listening in public: - no talking when others are speaking. - eye contact. - facing the speaker.	Teacher presents direct instruction in library behavior. Student learns: - "When may I talk?" - "When should I be quiet?" - "Why?"	Provide instruction in appropriate social amenities; students role play situations (e.g., birthday party etiquette; table/luncheon manners; phone manners--how to say hello and respond to conversation; asking permission, "May I?").	Student activities should include: - taking phone messages. - thank you letters. - invitations. - apologies. - letters to parents.

INTEGRATED ACTIVITY EXAMPLE:

The teacher models "social graces"--greetings, introductions, how to interrupt, leave taking, saying "please" and "thank you." Students role play to practice these social skills.

Students dictate a letter inviting a friend or relative to lunch. The teacher writes the letter on the board for students to copy.

On the day of the lunch, students introduce their relative or friend to the class.

INSTRUCTIONAL RESOURCES:

Peabody Kits, newspaper, older students.

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: (5.2) Student interprets and responds to nonverbal language.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides students with opportunities to: observe a mime then identify what she or he was portraying.		Teacher provides students with opportunities to: - mirror sadness, pleasure, other feelings. - discuss ways that people show others that they: 1) don't like them, 2) are tired or bored. - analyze what parts of body were used to show the message? How would a person show feelings differently if with parents, peers, teacher. - pantomime how parents would respond if . . .	

INSTRUCTIONAL RESOURCES:

LEARNER OUTCOME: (5.3) Student composes and delivers a message in a manner appropriate to material, purpose and audience.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Students evaluate sample oral messages and judge appropriateness in: - tone/respect - appropriateness for audience - meeting intended purpose.	Provide opportunities for: - practicing oral reading after teacher models. - choosing written materials to read to others (e.g., peers at class storytime, younger or older children, senior citizens).	Demonstrate: appropriate/inappropriate examples of pitch, tone, inflection, rate, projection. Provide opportunities for speaking to various kinds of audiences, for various purposes: storytelling, plays, puppet shows, choral reading/chants, show-and-tell.	Provide opportunities for writing for formal and informal audiences: - diary/journal - phone messages - note to parent - letter to a friend - direction-giving - responding to a piece of literature, a film, a picture, music, etc.

INSTRUCTIONAL RESOURCES:

Please and Thank You Book, Richard Scarry

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: (5.4) Student selects standards appropriate to audience and purpose.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
		The teacher, although aware of the importance of following the conventions of standard English, promotes fluency by accepting the student and natural speech without excessive correcting.	The teacher encourages students to help each other identify and correct errors common to a specific grade level.

INTEGRATED ACTIVITY EXAMPLE:

Make public (opaque projector, ditto, copies) some examples of real writing that have errors. Class identifies errors and how to best correct them. Each student rewrites the work with errors corrected. Students exchange samples of their own work with editing partner who underlines one problem area. The partners discuss how to fix the problem. Students then revise written expressions incorporating correction of the problem area.

INSTRUCTIONAL RESOURCES:

LEARNER OUTCOME: (5.5) Student understands and respects the varieties of dialects, idioms and usages.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
View selected films which depict the cultural rituals of others; identify and discuss the different types of ritualistic behaviors (e.g., roles, relationships of family members, survival, dress, eating behaviors); compare these with rituals of our own culture. Expose students to authors using various dialects, music representative of various cultures.	Read The Dragon Takes a Wife. Assign parts of characters and perform as a "reader's theatre."	Discuss features of Black dialect in The Dragon Takes a Wife (e.g., idioms, pitch). Assist students in recognizing the power and beauty of this dialect.	Write letters to Walter Dean Myers with reasons why we like his book.

INSTRUCTIONAL RESOURCES:

The Dragon Takes a Wife, Walter Dean Myers

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: (5.6) Student understands and uses standard media formats (e.g., textbooks, newspapers, newscasts, theater).

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Provide opportunities to: Listen to news forecasts on radio or T.V. and identify the components (e.g., weather report, national news, local news, sports).	Discuss reasons for organizing information in categories and in some order. Discover various sections of the newspaper. Locate and use the table of contents, index, prologue, etc., in books. Discover the alphabetical arrangement of various media (e.g., telephone books, encyclopedias, index). Transportation schedules. Menu-reading, T.V. guide, letters (business and friendly).	Use script of newscast to practice reading the news in small groups. Videotape if possible and share with class.	Record predictions. Make a telephone address book. Write programs for class plays. Write a class newspaper. Prepare a script for a newscast.

INSTRUCTIONAL RESOURCES:

Newspapers, T.V. guides, telephone book, resource books (thesaurus, encyclopedia, dictionary), menus, toy catalogs.

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: (5.7) Student understands the American tradition of the free expression of ideas.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Opportunities for: discussions, paraphrasing, validating ideas of others. Listen to people from other countries who have experienced a lack of freedom of expression.	Read letters to the editor, such as those regarding a local controversial issue.	Opportunities for: - expressing opinions, feelings, ideas (e.g., planning class parties, choosing freetime activities). - practicing assertiveness. - voting and decision-making as situations arise in the classroom. - interview people from other countries, then present the information in class. - provide guidance in expressing self with consideration of the feelings, attitudes, and values of others.	Opportunities to: - express dissatisfaction (e.g., writing letters). - interview people of other countries, then write the information in a news article or other format. - list benefits for having freedom of expression.

INSTRUCTIONAL RESOURCES:

Magic Circle, Uvaldo Palomares
I am Loveable and Capable, by Sid Simon
Mathematics Their Way, Mary Baratta-Lorton (voting/graphing activities)
Values Clarification: A Handbook of Practical Strategies for Teachers and Students, Sidney B. Simon et al.
Alexander and the Terrible, Horrible, No Good, Very Bad Day, Judith Viorst
Here's Looking at You, Two, (Drug and Alcohol Education Curriculum)

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Imagining

LEARNER OUTCOME: (1.1) Student appreciates the power of language.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides recordings of varied patterns from regional books, poetry and stories. Teacher initiates a class discussion as a follow-up activity.	Teacher provides varied literature and compares/contrasts patterns of speech, (i.e., dialect, slang, accent, regional).	Teacher provides experiences in the following: - role playing - viewing films on puppetry, imagination - creating own story or play - reading varied literature - presentations, (e.g., puppet show, professional skills, acts).	Teacher creates a "what if" situation to which student responds in a written form, e.g.: - no recess - year round school - no T.V.

INTEGRATED ACTIVITY EXAMPLE:

1. Teacher reads excerpts from a book similar to The Phantom Tollbooth, emphasizing the powerful images. Discussion. 2. Students draw and share orally a picture portraying the images they received from the words. 3. Students write their own powerful images (e.g., haiku). 4. Students read their expressions and discuss similarities and differences perceived. 5. Students visit the library looking for excellent examples showing powerful language. Each student nominates and shares oral written excerpts to substantiate. The class votes on most vivid book depicting powerful language. (Note to teacher/librarian: assist students in selection of powerful language selections.)

INSTRUCTIONAL RESOURCES:

The Phantom Tollbooth, Norton Juster
Me and Caleb Again, Meyer
The King Who Rained, Fred Gwynne
Cloudy With A Chance of Meatballs, Judith Barrett
Hailstones and Halibut Bones, Mary O'Neill
Librarians might prepare a selection/shelf of appropriate books.
Adventures of Tom Sawyer, Mark Twain
Little House on the Prairie, Laura Ingalls Wilder
Uncle Rhemus, Joel Chandler Harris
Where the Red Fern Grows, Wilson Rawls
Onion John, Joseph Krumgold
Where the Lillies Bloom, Vera and Bill Cleaver
"Inside Out" Film Series

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Imagining

LEARNER OUTCOME: (1.2) Student uses a variety of prompts to generate, produce and present a work.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
The teacher makes use of various types of auditory stimuli to motivate students in developing ideas. The teacher reads and interprets various literary works to provide correct modeling. Teacher introduces common characteristics of a story, (e.g., setting, main character, plot, climax, conclusion). Teacher should introduce the stages of the writing process: - prewriting - drafting - revision/editing - publishing.	The teacher guides the student in selection of a wide variety of literary work in order to develop a background.	Teacher provides opportunities for students to brainstorm writing ideas as an entire class. Teacher involves students in sharing their drafts with a buddy for the purpose of constructive peer editing. Teacher allows time for students to orally publish their written work.	Once students have completed the prewriting process the teacher arranges drafting, revision and publishing exercises.

INSTRUCTIONAL RESOURCES:

FOCUS: Imagining

LEARNER OUTCOME: (1.3) Student enjoys and values the literary arts.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	**READING**	**SPEAKING**	**WRITING**
Teacher provides opportunities for students to: Listen to various literary works (recordings, live performances, films).	Teacher provides opportunities for students to: Read and interpret selected literary works (Classics, Great Books). From a selection of classics, student chooses a literary work and reads for enjoyment.	Teacher provides opportunities for students to: Discuss qualities of a classic, and Orally present a short poem, play or an interpretive reading.	Teacher provides opportunities for students to write original poems or stories to be published as class anthology.

INSTRUCTIONAL RESOURCES:

Classics on tapes
Junior Great Books
Poetry--Shel Silverstein, Jack Prelutsky, David Greenberg.
Plays Magazine
Reader's Theatre

LEARNER OUTCOME: (1.4) Student understands and uses literary devices such as elements of fiction and figurative language.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	**READING**	**SPEAKING**	**WRITING**
Teacher presents literary devices and gives students examples of how they are used. Teacher follows up this lesson by having students listen to recordings of fiction with special attention to the elements: plot, characters, setting, climax, conclusion.	Teacher gives students opportunities to choose appropriate fictional reading material for enjoyment from a selection by teacher or librarian.	Teacher provides students with the opportunity to give a book talk, eliminating the conclusion of the story.	Teacher prepares figurative language phrases for students to choose and illustrate literally (e.g., "flying high as a kite," "as fat as a pig," "on cloud nine," "hit the nail on the head"). Teacher makes sure students understand various literary devices before students attempt to write their own poems or stories.

INSTRUCTIONAL RESOURCES:

Twas the Night Before Christmas, C. Moore
The Queen of Eene, Jack Prelutsky
The King Who Rained, Fred Gwynne

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Imagining

LEARNER OUTCOME: (1.5) Student describes and respects different points of view.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides examples of differing points of view through use of various forms of media. The teacher should use care in choosing relevant examples for the students.	Teacher provides and explains examples of different points of view about one topic. Students will be assigned readings depicting different points of view about one topic.	Once students have been provided with various examples of differing viewpoints, the teacher guides the students to the discovery of the validity of each. The students share their thoughts through discussion. Topic example: flouridation of water.	The teacher provides an opportunity for the student to write an account of an incident from the point of view of a student and from the point of view of an adult. Topic examples: "working," "playing," "an angry argument."

INSTRUCTIONAL RESOURCES:

Books by Laura Ingalls Wilder
Books by Ralph Moody
Moki, Penny
Pushcart War, Jan Merrill
Plays Magazine

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Sharing Feelings

LEARNER OUTCOME: (2.1) Student expresses feelings, attitudes, and values effectively to others.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides opportunities for students to listen and/or watch various forms of media specifically chosen to show feelings, attitudes and values.	Teacher provides selected materials with exaggerated examples of feelings/attitudes/values. Teacher needs to address the students' emotional responses to the material read.	Teacher provides: - definition of specific feelings - acceptable modes and times for expressing various feelings/attitudes - examples of appropriate and inappropriate behaviors - knowledge of positive rewards and negative consequences Once students have listened to various forms of media, the teacher provides opportunities for students to express their responses.	Teacher provides students with opportunities to express their feelings in a non-threatening, written form (e.g., journals, petitions).

INSTRUCTIONAL RESOURCES:

"Inside Out" Film Series
Hailstones and Halibut Bones, Mary O'Neill
Alexander and the Terrible, Horrible, No Good, Very Bad Day, Judith Viorst
Serendipity Books, Stephen Cosgrove

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Sharing Feelings

LEARNER OUTCOME: (2.2) **Student interprets and responds respectfully to another's feelings, attitudes, and values.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Once students are competent in expressing feelings, attitudes and values effectively to others, the teacher provides students with opportunities to interpret and respond respectfully to another's feelings, attitudes and values. Teacher provides examples of variations of feelings (e.g., happy vs. glad vs. proud) using various media.	Once students are competent in expressing feelings, attitudes and values effectively to others, the teacher provides students with opportunities to interpret and respond respectfully to another's feelings, attitudes and values. Teacher provides written materials that show definite character traits (e.g., bravery, responsibility, characterization) and follow-up discussion.	Once students are competent in expressing feelings, attitudes and values effectively to others, the teacher provides students with opportunities to interpret and respond respectfully to another's feelings, attitudes and values. Teacher provides the students practice in interpreting and orally responding to another's feelings.	Once students are competent in expressing feelings, attitudes and values effectively to others, the teacher provides students with opportunities to interpret and respond respectfully to another's feelings, attitudes and values. Teacher provides students with the opportunity to practice writing responses to various circumstances. Teacher provides the students with relevant and concrete situations to write about. The teacher emphasizes the purpose and audience (e.g., petition).

INSTRUCTIONAL RESOURCES:

The Shrinking of Treehorn, Florence P. Heide
Treehorn's Treasure, Florence P. Heide

LEARNER OUTCOME: (2.3) **Student gives and accepts compliments and criticisms.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides modeling of situations in which criticism and compliments are given.		Teacher provides: - definition of specific feelings - acceptable modes and times for expressing pride - examples of appropriate and inappropriate behaviors - understanding of positive rewards and negative consequences. Use student discussion, role playing, etc.	Teacher provides students with opportunities to utilize real-life situations in which they write compliments and critcisms.

INSTRUCTIONAL RESOURCES:

"Inside Out" Series

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Sharing Feelings

LEARNER OUTCOME: (2.4) Student interprets and portrays different moods.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides students with opportunities to explore different types of moods through various forms of media (e.g., recordings, music, books, movies).	Teacher provides carefully chosen short stories/poems/articles/books exhibiting various moods for the student to read.	Teacher provides background information that defines mood. Gives examples of various moods. Gives examples of moods in relationship to various situations/circumstances. Teacher provides experiences from which students interpret and describe their interpretation of the mood to peers.	Teacher provides writing activities for students to interpret and portray a specific mood.

INTEGRATED ACTIVITY EXAMPLE:

The teacher brainstorms with students a wordbank of feeling/mood words. The teacher provides a variety of materials--poems, stories, pictures, films, music--illustrating different moods. Students discuss the words and how they portray moods.

Teacher prepares index cards, each listing a different emotion or mood. Each student receives a card, and in small groups plans a skit in which each member displays his or her emotion. Groups then present their skits to the class, and the audience attempts to identify each student's mood. Students write a real or imaginary journal entry recounting a day and how it affected their moods without naming the mood. In small groups students read each other's entries and write down the mood they think it portrays, giving evidence from the writing.

INSTRUCTIONAL RESOURCES:

Resource Materials: "Inside Out" Film Series.
Jack Prelutsky & David Greenberg Poetry Books
Judith Viorst Books
Hailstones and Halibut Bones, Mary O'Neill
The Dragon Takes a Wife, Walter Dean Myers

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Sharing Feelings

LEARNER OUTCOME: (2.5) Student knows and respects cultural differences.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
The teacher builds awareness and appreciation of cultural differences through: - explanation of similarities and differences between individuals (e.g., size, hair color, individual talents), - examples of contributions made by individuals from different cultural backgrounds, - definition of culture.	The teacher guides students in the reading of biographies of people from various cultures. The students need to be made aware of and to develop respect for the differences they discover.	Once students have had experience in reading several biographies, the teacher provides opportunities for students to generate characteristics and contributions of the people they have researched. Once students have written their reports, the teacher allows time for oral sharing of them.	The teacher provides opportunities for students to write a report on an individual of a different cultural background.

INSTRUCTIONAL RESOURCES:

Learner biographies

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: (3.1) Student follows and gives directions accurately.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides students with key directional words. Teacher provides students with opportunities to follow successful sequential directions.	Teacher provides experiences from which students can read and follow directions: - science experiment - art project	Teacher provides the students the opportunity to orally give directions to teacher or peer (e.g., tie shoe, make cake).	Teacher provides the opportunity for students to write directions for peers or teacher to follow (e.g., making peanut butter sandwich, devise a treasure hunt map).

INTEGRATED ACTIVITY EXAMPLE:

Teacher selects a variety of appropriate science experiments for students to choose from. Students select an experiment from list to demonstrate. Students follow the science experiment exactly and discuss the necessity of accuracy for science experiments. Students select another type of demonstration (e.g., making a paper object; playing a game; bathing a pet; following a recipe). Write directions for classmate to follow. Classmate demonstrates in small group the task exactly as written. Group provides feedback on clarity of demonstration. Student edits/rewrites as necessary. Instructions for experiments/projects are published in class.

INSTRUCTIONAL RESOURCES:

Science Experiments You Can Eat, Vicki Cobb
Six Impossible Things to do Before Breakfast, Farber
Gobs of Goo, Vicki Cobb

LEARNER OUTCOME: (3.2) Student accurately paraphrases a message or main idea.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides opportunities for students to listen to a message with teacher modeling accurate paraphrasing.	Teacher provides opportunity for students to read and interpret a written message.	Teacher provides opportunities for students to paraphrase. Have students play "Gossip Game."	Teacher provides message for students to paraphrase in written form.

INSTRUCTIONAL RESOURCES:

Amelia Bedelia Series, Peggy Parish
Newspaper
Film
Textbooks
Telephone Messages

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: (3.3) Student seeks, organizes, and uses information from a variety of sources.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides students with examples of resources with which to collect information for a variety of uses and techniques of organizing the information.	Teacher provides a variety of resources which students can utilize independently.		Teacher provides material for students to take notes, outline material and put into paragraph form, edit, revise and publish.

INSTRUCTIONAL RESOURCES:

Encyclopedia
National Geographic
Biographies
World Magazine
Research Materials: films, interviews, periodicals, recordings.

LEARNER OUTCOME: (3.4) Student develops skill and confidence in discussions, conversations and presentations.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides a variety of materials containing dialogue: - plays - fiction - records of conversations and presentations	Teacher provides written material emphasizing dialogue as a technique.	Teacher provides real-life experiences in discussions, conversations and presentations. Examples: - discussion of class rules - conference with principal - presentation to lower grades or peers	Teacher provides techniques in writing conversations: - quotations - indenting - punctuation As a follow-up activity students will write a paper including conversation.

INSTRUCTIONAL RESOURCES:

Principal, secretary, custodian, teachers, classmates, cook, parents.
Beverly Cleary books
Encyclopedia Brown Series, Donald J. Sobol

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: (3.5) Student increases vocabulary according to developmental level and subject matter.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher presents vocabulary relevant to the level and subject matter.	Teacher provides opportunities for students to read and interpret word meanings in the context of selected materials.	Teacher provides experiences from which students will learn to use vocabulary: - discussions using vocabulary correctly in a sentence - orally give synonyms and antonyms	Teacher provides opportunities for students to construct sentences using relevant vocabulary of the subject matter.

INSTRUCTIONAL RESOURCES:

Content texts: social studies text, maps, science, language books.

LEARNER OUTCOME: (3.6) Student recognizes and uses common literary forms and terms.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher reads different literary forms to students pointing out the differences. Teacher reads different literary forms and students identify.	Teacher reads and identifies examples of literary forms. Teacher provides a variety of different literary forms for comparison.	Student orally reads and identifies a variety of literary forms. Student explains his/her preference and why.	Once students are competent in recognizing literary forms and terms, the teacher provides opportunities for students to use these in their written work.

INSTRUCTIONAL RESOURCES:

Mark Twain
G. Wills
Andy Rooney
Growing Up, Russell Baker
Poor Richard's Almanac, Ben Franklin

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: (3.7) Student selects reading material appropriate to task, reading level and audience.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher presents orally a variety of appropriate materials for the student to make a selection according to task.	Teacher guides students in appropriate selection of materials specific to task: - atlas - encyclopedia - magazine - content area texts	Teacher provides opportunity for students to read approved selections to various audiences (e.g., peer group, PTA, younger students).	Teacher guides student in writing and publishing a work for a specific audience: - class newspaper - collection of poetry - Young Author's Book

INSTRUCTIONAL RESOURCES:

National Geographic
Boy's Life
World
Shel Silverstein books
Jack Prelutsky books

LEARNER OUTCOME: (3.8) Student becomes familiar with important writers and their works.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher orally presents a variety of interesting works by relevant authors emphasizing the reasons a particular work is considered important.	Teacher guides the students in their selections of important writers and their works.	Teacher provides opportunities to share the works read: - book reports - skits - role playing - video taping	Students write a letter to their "important" writer explaining what they appreciated about his/her book.

INSTRUCTIONAL RESOURCES:

Miller Brody Author Series
Tape--The Burned Manuscripts, Rawls
The Island of the Skog, Steven Kellogg

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Controlling

LEARNER OUTCOME: **(4.1) Student distinguishes between fact and opinion.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides activities in which student will listen for facts and opinions.	Teacher reads a sample of journalistic writing in which student can distinguish between fact and opinion.	Teacher provides experiences in which the student states fact and opinion on a subject.	Student writes fact and opinion statements and group identifies each component.

INSTRUCTIONAL RESOURCES:

Newspaper
Advertisements
Weather Reports
Sports Reports
Great Brain Series, John D. Fitzgerald
Historical fiction (Jean Fritz)
Soup Series, Robert N. Peck
Rifles for Watie, Kirk Robertson

LEARNER OUTCOME: **(4.2) Student states an opinion and defends it with relevant evidence and examples.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides examples of opinions that are defended with relevant evidence and examples.	Teacher provides opportunities for student to read and determine the appropriateness of the defense.	Teacher provides a real-life situation in which the student states an opinion and defends it with relevant evidence and examples.	Once student is competent in distinguishing between fact and opinion, the teacher provides opportunities for the student to state his/her own opinion and defend it with relevant evidence and examples. Teacher should provide an experience in which students will write an opinion and list facts and examples that will defend their opinion.

INSTRUCTIONAL RESOURCES:

Inside Out Film Series
Mysteries--Nancy Drew
Encyclopedia Brown Series, Donald J. Sobol

FOCUS: Controlling

LEARNER OUTCOME: **(4.3) Student determines the intent of a message.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	**READING**	**SPEAKING**	**WRITING**
Teacher orally presents various types of messages requiring students to respond appropriately to the intent.	The teacher provides a variety of written messages allowing the student to read and respond in an appropriate manner. Discuss outcomes if the intent of message is misunderstood.	The teacher emphasizes the importance of voice intonation, phrasing, etc., when giving messages, allowing the student to practice and observe how these characteristics can change the meaning of a message.	The teacher involves the student in the development of writing messages: - to principal - to parents - to peers

INSTRUCTIONAL RESOURCES:

LEARNER OUTCOME: **(4.4) Student identifies and uses techniques of persuasion.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	**READING**	**SPEAKING**	**WRITING**
The teacher, using specific persuasion techniques, will orally convince students to do or agree with something (e.g., not watching TV, picking up litter). Discussion of techniques used to persuade the teacher.	Teacher introduces stories in which persuasion is the main focus. The student identifies the techniques of persuasion used by the author.	Teacher provides situations for students to orally persuade another person to change sides or accept a different viewpoint. Sample activities: - sell/buy a product - try out a new routine/ way of doing an established activity	Teacher provides opportunities for students to write in response to persuasive messages.

INTEGRATED ACTIVITY EXAMPLE:

Teacher presents the idea of a class sale in conjunction with an economic unit. The student designs and makes an article to sell or brings a "white elephant" from home. The student writes an advertisement to be presented orally (videotaped or tape recorded) in front of the class. The student writes an advertisement to be placed in a class paper or on a bulletin board. The format of the written and oral advertisement would be compared. The success of the persuasive techniques would be seen in the number of products sold by each class member.

INSTRUCTIONAL RESOURCES:

Newspaper, Magazines
TV, Radio
Great Brain Series, John D. Fitzgerald
Soup Series, Robert N. Peck

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Controlling

LEARNER OUTCOME: (4.5) Student understands how biases influence a response to a message.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher uses concrete experiences to introduce how bias develops. Teacher reads pieces to students that contain strong bias having students point out the biases.	Teacher provides stories and articles for students to read containing strong bias. The student reads aloud the key words or phrases showing bias.	Teacher presents two specific viewpoints based on biases. Student chooses one and orally defends choice pointing out the reasons or own biases for selection: (e.g. Statement #1--It is better to attend school 12 months a year. Statement #2--It is better to attend school 9 months a year).	Teacher gives a situation such as: You have just seen your favorite team lose/win. Write a paper telling why your team lost/won. After completing the paper, underline the points you feel are based on your bias and not based on actual fact.

INSTRUCTIONAL RESOURCES:

"Inside Out" Film Series
"Opposing Viewpoints" Pamphlets
Persuasion Film

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: (5.1) **Student recognizes and responds to the rituals of communication (e.g., greetings, introductions and interruptions).**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher introduces and expands students knowledge of rituals of communication by: - introducing a class visitor - greeting a new student - showing appropriate film - playing the "circle introduction" game.	Teacher selects and provides students with: - books about sign language - speakers who use "sign language" - copies of "real-life" greetings, announcements, formal letters, invitations	Teacher provides situations for students to practice when and how it is appropriate to interrupt, (e.g., raise hand, wait turn, speak). Teacher involves students in role playing a specific situation: - buddy interviewing.	Teacher will review skills necessary for letter writing. As a follow-up activity student will write a letter using the correct form. Teacher should provide instruction in the five parts of letter writing.

INSTRUCTIONAL RESOURCES:

"Inside Out" Film Series
Mrs. Piggle Wiggle books, Betty MacDonald
Tales of a Fourth Grade Nothing, Judy Blume
Hand Talk
Sign Language
Sesame Street Sign Language

LEARNER OUTCOME: (5.2) **Student interprets and responds to nonverbal language.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher defines and models examples of nonverbal language. The teacher should provide situations from which students respond to nonverbal language. Teacher shows films where mood is set by music. Show with and without the music "Hailstones and Halibut Bones".	Teacher provides reading material from which student can read and interpret nonverbal language. Teacher provides wordless picture books or books by Walt Morey for students to read and discuss how the animals or characters might feel by viewing gestures and body language.	Students observe pantomimes and explain meaning of the body movements.	Teacher provides opportunities for students to react to nonverbal language in written form (see listening). Teacher provides the opportunity for students to write a story from a wordless picture book or an expressive picture.

INSTRUCTIONAL RESOURCES:

Gentle Ben, Walt Morey
Julie of the Wolves, Jean C. George
Judith Viorst books about feelings--Alexander . . .
Wordless Picture Books

Films: Inside Out
The Red Balloon

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: (5.3) Student delivers a message in a manner appropriate to situation, person and audience.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides opportunities for students to listen to various messages, such as an auctioneer, storyteller, oratorical contestant, candidate for Student Council.	Teacher sets up situation for students to read a message written by another individual.	Teacher provides the following experiences: - oral activities: monologue, reports, entertainment (jokes, riddles, storytelling) - role playing, using appropriate language for different situations and audiences.	Teacher requires students to write letters to the school principal, friend, host of a field trip, varying each message as appropriate.

INSTRUCTIONAL RESOURCES:

LEARNER OUTCOME: (5.4) Student selects conventions of English appropriate for formal and informal situations.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
		The teacher helps students distinguish between formal and informal situations and determine appropriate language for each. The teacher provides opportunities for students to speak both formally and informally in class.	The teacher provides a variety of writing experiences which allow for both formal and informal audiences.

INSTRUCTIONAL RESOURCES:

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: (5.5) Student understands and respects the varieties of dialects, idioms, and usage.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	**READING**	**SPEAKING**	**WRITING**
Teacher provides instruction in definition of the following: - dialect - idiom - usage The teacher provides students with opportunities to listen to and become familiar with a variety of dialects. Listen to recorded examples of varied patterns from regional books, poetry, and stories.	Teacher provides stories from various parts of the country or world depicting a variety of dialects directing the students to read and interpret a selection.	Once the students have had experience in listening to various dialects, the teacher provides the opportunity for the students to read orally a selection having specific dialects.	Teacher provides samples of writings which have various dialects, idioms and usage, then directs the students to write a short story using a specific dialect.

INTEGRATED ACTIVITY EXAMPLE:

Teacher reads aloud from several selections that have definite dialectal differences in vocabulary and pronunciation.

Through discussion, students identify those differences.

Teacher presents additional selections for students to read aloud in small groups. Students write a paragraph answering this question: "How can one kind of English differ from another?"

INSTRUCTIONAL RESOURCES:

Resources Materials: Books - Twain, Wilder, Ashen, Uncle Rhemus.

Tom Sawyer, Mark Twain
The Cay, Theodore Taylor
Where The Red Fern Grows, Wilson Rawls

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: (5.6) Student understands and uses standard media formats (e.g., textbooks, newspapers, newscasts, theater).

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher reads aloud forms of standard media formats with the parts clearly defined.	Teacher provides experiences on how to read texts in content areas--math, social studies, science, newspaper scanning, skimming. Teacher provides instruction in the following: - reference materials (e.g., dictionary, encyclopedia, almanac).	Teacher provides opportunities for student to examine and participate in various dramatic newscast productions.	Teacher provides opportunities for students to create: - class newspapers - event programs - bulletins - morning announcements - written research reports.

INSTRUCTIONAL RESOURCES:

Field trips--Newspaper, T.V. studio
Steven Kellogg Filmstrip: "Island of the Skog"
"Plays" Magazine
Leo the Late Bloomer, Jose Amego
Encyclopedia Brown Series, Donald J. Sobol
Books by Walt Morey

LEARNER OUTCOME: (5.7) Student understands the American tradition of the free expression of ideas.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher defines free expression. Teacher provides opportunities for students to listen to examples of free expression of ideas such as: - political speakers - news editorials - an author - recordings of selected speakers.	Teacher introduces students to the parts of a newspaper with special emphasis on the editorial section. After careful preparation, students will read to compare and contrast different editorials about the same subject.	Teacher gives students an opportunity to express their feelings about a specific subject: - homework - allowance - too much T.V. - busing (sensitive) - war (sensitive).	Teacher guides students through the steps in writing--prewriting, writing, editing, rewriting--in order to have a quality product expressing the student's ideas (i.e., write a letter to the principal about a school rule you don't like and give your reasons).

INSTRUCTIONAL RESOURCES:

Jacque Wuertenberg tape, local authors, Miller Brody author series. Tapes of famous speakers. Newspapers.

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Imagining

LEARNER OUTCOME: (1.1) Student appreciates the power of language.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Student watches mass media for examples of humorous techniques. Student develops repertoire of humorous techniques: - pun - sarcasm - irony - exaggeration (tall tale) - double meaning - satire - limericks - stereotyping - slapstick Class discusses the power of different humorous techniques (power to make you laugh, power to make you squirm). Student listens to discriminate levels of power.	Teacher selects a series of short stories for student to read that induces a variety of emotions. A variety of responses could result (e.g., group discussion, journal writing, study questions). Student reads for examples of idioms that, if taken literally by a foreigner, would be humorous (e.g., "They made me climb the wall!").	Class discusses appropriate humor in various situations (i.e., collection of classroom anecdotes; kids will tell something humorous that happened to them). Use a laugh meter. Student collects frightening words and images. Discuss which work best to convey or to induce fear in particular settings. Lower shades. Turn out lights. Tell original ghost stories.	Student creates dialogue in which one character "wants" something from another. The conflict must be established and resolved in the dialogue using the power of language. Journal--student keeps a record of humorous incidents and comments that made him or her laugh during the day.

INSTRUCTIONAL RESOURCES:

Humorous short stories: "Charles," Shirley Jackson; "The Open Window," Saki; "The Waltz," Dorothy Parker; "The Fifty-First Dragon," Heywood Broun; "The Catbird Seat," James Thurber; "The Inspiration of Mr. Budd," Dorothy Sayers.

Humorous films: The Rock in the Road, Unicorn in the Garden, Bernice Bobs Her Hair, The Open Window.

Humorous plays: Who Am I This Time?, Kurt Vonnegut; The Ugly Duckling, A. A. Milne; A Visit to a Small Planet, Gore Vidal.

Humorists: Art Buchwald, Will Rogers, Erma Bombeck.

Political cartoons

Mad Magazine

General on Language:
What's Behind the World, Harold Longman
The Play of Words, F. Allen Briggs
Gunga, Your Din-Din is Ready, Roy Doty
Word Play, Peter Farb
Fooling Around with Words, Ruthven Tremain
Metaphors and Symbols: Forays into Language (NCTE), Roland Bartel

Novels:
Nobody's Orphan, Anne Lindbergh
The Genuine Ingenious Thrift Shop Genie,
Clarissa Mae Bean and Me, Beverly Keller
Connecticut Yankee in King Arthur's Court, Mark Twain

Nonfiction: Travels with Charley, John Steinbeck

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Imagining

LEARNER OUTCOME: (1.2) Student uses a variety of prompts to generate, produce, and present a work.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Students take field trip to museum or zoo, etc. Listen to tour introduction by guide or teacher. Students listen actively to collect information about a particular animal or object.	Student reads non-fiction appropriate to his/her grade level to collect information about a particular animal or object. (Could be the same animal or object as under listening.)	List important details about a particular animal or object on a notecard. Present an impromptu monologue to the class personifying the particular object or animal selected, using details from notecard. (Listening and/or Reading activity precedes Speaking activity.)	Bring to class a variety of useful objects or pictures of objects (e.g., fly swatter, stapler). Describe these objects so that the use is something other than originally intended. Choose at random a character, a setting, an object, etc. Create a story in which these choices are used.

INSTRUCTIONAL RESOURCES:

36 Masterpieces in Art (collection of art prints--found in many school libraries) Shorewood Reproductions.
125 Photos for English Composition Classes, H. T. Kellner.
V. Weston Walch, Publisher, Portland, Maine 04104.

Go to local newspaper and ask for glossy pictures they are discarding.

Non-narrative films:

Hunter in the Forest, Britannica
Rainshower, Dimension
Dream of Wild Horses, MGHT
Discovering the Forest, EBE
Snow, KS
Walk in the Woods, PER SPF
Water's Edge, EBE

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Imagining

LEARNER OUTCOME: (1.3) **Student enjoys and values the literary arts.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Student listens to variety of recorded stories. Class discusses qualities that make those stories enjoyable.	Student reads to expose self to a variety to styles: - Poe - Hemingway - Dickenson - Cummings - Marquis - Silverstein - Blume - Dickens - others Discuss elements of style: - syntax - sentence structure - word choice - story structure - use of figures of speech and imagery - satire - irony - sarcasm - symbolism	Student listens critically to identify particular attributes of stories that make them enjoyable (e.g., images, humor, suspense). Student tells an original episode, using identified attributes to make it enjoyable to audience.	Student reads "Archie and Mehitabel." Identifies characteristics of style and creates own work in that style. Student collects a variety of poetry styles and writes own work in that style or parody. Student freewrites in response to a literary work: - poem - short story - play

INSTRUCTIONAL RESOURCES:

Films on Poets/Poetry: Emily Dickinson, Robert Frost's New England, What is Poetry?, The Day Is Two Feet Long, Haiku, Morning in the Lievre, The Raven, The Hangman, A Lover's Quarrel with the World, Frost.

Poetry Anthologies: Selected Poems, Kenneth Patchen, ed.; 100 Plus American Poems, Paul Molloy, ed.; Voices, Geoffry Summerfield, ed.; I Hear A Scream in the Street, Nancy Larrick, ed.; Poetry U.S.A., Paul Molloy, ed.; Sounds and Silence, Richard Peck, ed.; Reflections on a Gift of Watermelon Pickle, Stephen Dunning, Edward Lueders, Hugh Smith, eds.; Some Haystacks Don't Even Have Needles, Stephen Dunning, ed.

Poems: American Themes, Wilbert J. Levy, ed.; Straight on Till Morning, Helen Hill, et. al, eds.; And Don't Forget to Fly, Poetspeak, Paul Janeczko, ed.

Northwest Poets: Gary Snyder, David Wagoner, William Stafford, William Pitt Root, Theodore Roethke, Carolyn Kizer.

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Imagining

LEARNER OUTCOME: (1.4) Student understands and uses literary devices such as elements of fiction and figurative language.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Student listens to a variety of tapes and films to identify the styles of particular authors.	Student reads adventure, mystery and non-fiction stories and identifies the elements of plot, foreshadowing, and flashbacks.	Students discuss ways in which authors develop character. Students find literary selections that demonstrate these methods. Share selections and discuss character development in class.	Cumulative storytelling. Go from student to student and create a story by writing the next episode, etc. Student selects a short story and writes story in another setting.

INSTRUCTIONAL RESOURCES:

Films based on novels:

How Green Was My Valley, Richard Llewellyn
Kidnapped, Treasure Island, Robert Louis Stevenson
The Pearl, John Steinbeck
The House of the Seven Gables, Nathaniel Hawthorne
The Adventures of Tom Sawyer, Mark Twain
The Adventures of Huckleberry Finn, Mark Twain
The Outsiders, S. E. Hinton
Bless the Beasts and Children, Glendon Swarthout
The Chosen, Chaim Potok
Island of the Blue Dolphins, Scott O'Dell
Jane Eyre, Charlotte Bronte
All Quiet on the Western Front, Erich Maria Remargue

Films Based on Short Stories:

"The Open Window," Saki
"The Pit and the Pendulum," Edgar Allan Poe
"Bernice Bobs Her Hair," F. Scott Fitzgerald

(See Suggested Novel Reading Lists, Appendix.)

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Imagining

LEARNER OUTCOME: (1.5) Student describes and respects different points of view.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Build repertoire by listening to viewpoints of their parents on various controversial issues and list (e.g., nuclear waste storage). Discuss various viewpoints in class.	Read to discover point of view: 1st person, 3rd person, omniscient, partial omniscient.	Role play viewpoints between: student to teacher (bringing radios to school), peer to peer (locker conflicts), child to parent (curfew). Identify point of view after listening to classmate's speech.	From Moffett's curriculum arrays create an experience. Write the experience from a different point of view ranging from character talking to himself to 3rd person omniscient. Read a story and write the story from the viewpoint of another character.

INTEGRATED ACTIVITY EXAMPLE:

(A) Students read a selection illustrating a conflict between characters. Following disussion of the selection, they discuss how biases and life experiences influence people's viewpoints and how people can come to terms with conflict; students explore alternatives to decisions made by character. Students select a character from the selection and role play the character's viewpoint. The context of the role playing might be an interview by a student acting as a T.V. reporter. Students then write an alternative ending to the selection which resolves a conflict in another way.

(B) Build repertoire by reading a selection where there is a conflict between characters, such as The Red Pony, Diary of Anne Frank, The Outsiders, The Pigman. Have students role play opposing viewpoints. Discuss how biases and life experiences influence people's viewpoints and how they can change. Discuss how people can "come to terms" with conflict--alternatives in decision making. Write an end to any story to resolve a conflict in another way. Select a common school conflict such as a dress code or bringing a radio to school. Students discuss possible points-of-view. Students select a different point of view other than themselves and write a point of view paper.

INSTRUCTIONAL RESOURCES:

Short Stories: "The Stone Boy," Gina Berriault; "Sucker," Carson McCullers; "Paul's Case," Willa Cather; "Stranger That Came to Town," Ambrose Flack.

Novels: The Pigman, Paul Zindel; The Outsiders, Rumblefish, Tex, That Was Then, This is Now, S. E. Hinton; The Red Pony, John Steinbeck; Summer of the Swans, House of Wings, Betsy Byars; Summer of My German Soldier, Bette Greene; Where the Lilies Bloom, Me Too, Vera and Bill Cleaver; Onion John, Joe Krumgold; The Cay, Theodore Taylor.

Anthologies: American Indian Prose and Poetry: We Wait in Darkness, Gloria Levitas, ed.; Eskimo Songs and Stories, Knud Rasmussen, ed.

Don't You Turn Back, Langston Hughes
Someday It Feels Like It Wants to Rain, David Zastow

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Sharing Feelings

LEARNER OUTCOME: (2.1) Student expresses feelings, attitudes, and values effectively to others.

GRADE LEVEL: K-3 4-6 [✓ 7-9] 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Listen to popular songs--(use videos). Discuss feelings and values expressed. Make a booklet including at least 10 pictures that illustrate your value or feeling.	Identify words in a literary selection that express feelings. Read a variety of fiction, nonfiction and poetry that show feelings: sadness, fear, excitement, humor.	Practice role playing feelings about a rule that you have to follow at home. Role play value situations in which one student must express his values about: - cheating - shoplifting - close family, etc.	Keep a journal of one's own feelings for a period of time and explain why one feels that way.

INSTRUCTIONAL RESOURCES:

General: They All Want to Write, Alvina Treut Burrows, Doris C. Jackson and Dorothy I. Saunders.

Short Stories: "Gift of Magi," O. Henry; "All Summer In A Day," Ray Bradbury; "The Rocking Horse Winner," D. H. Lawrence; "A Mother in Mannville," Marjorie Rawlings; "I'll Give You the Law," Molly Picon.

Novels: Home Before Dark, Sue Ellen Bridgers; The Friends, Rosa Guy; Lisa, Bright and Dark, John Neufeld; The People Therein, Mildred Lee; Dragonsong, Anne McCaffrey; The Boy Who Could Make Himself Disappear, Kim Platt; A Single Light, Maia Wojciechowska.

Nonfiction: Cesar Chavez, Ruth Franchere; Graciela: A Mexican-American Child Tells Her Story, Joe Molnar; Black Like Me, John Griffin.

Poetry: City Talk, Lee Bennett Hopkins, ed.; Voice of the Children, June Jordan and Terri Bush, eds.

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Sharing Feelings

LEARNER OUTCOME: (2.2) Student interprets and responds respectfully to another's feelings, attitudes, and values.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Recognize reasons for needing a listener: need for assistance, need for sounding board, need for sharing emotions, etc.	Discuss feelings of character. Compare feelings of characters in a piece of literature. Discuss values conflict and intense feelings aroused by conflict in literature (e.g., Chocolate War, I Am the Cheese, Butterfly Revolution, Bless the Beasts and Children, Dibs, The Outsiders).	Give a monologue that creates a need for a listener. The audience identifies the type of listener needed (see Listening).	Write letters that show feelings about another's joy or sorrow. Example: letter of condolence after a death. letter of congratulations on achieving a goal (winning a contest).

INTEGRATED ACTIVITY EXAMPLE:

Teacher introduces books dealing with the aging process such as Pigman, Paul Zindel, or Onion John, Joe Krumgold. Brainstorm acceptable, respectful questions to be used in an interview with someone older than 60. Role play these interviews for practice. Invite a "senior citizen" to speak about how it feels to grow old. Each student then interviews a "senior citizen" and writes a character sketch of the person they interviewed.

INSTRUCTIONAL RESOURCES:

Novels: House of Wings, Betsy Byars; A Summer to Die, Lois Lowry; Lisa, Bright and Dark, John Neufeld; The Summer Before, Patricia Windsor; Island of the Blue Dolphins, Scott O'Dell; The Chocolate War, I Am the Cheese, Robert Cormier; The Cay, Theodore Taylor; May I Cross Your Golden River, Paige Dixon; Bridge to Terabithia, Katherine Paterson; The Devil's Doorbell, Anthony Horowitz; A Place to Come Back To, Nancy Bond; Roll of Thunder, Hear My Cry, Mildred D. Taylor.

Non-fiction: A Whale for the Killing, Never Cry Wolf, Farley Mowat
My Side of the Mountain, Jean C. George

Anthology: Poems: American Themes, Wilbert J. Levy, ed.

Short Stories: "Muzza," Paul Horgan
"Flowers for Algernon," Daniel Keyes
"Thank You, M'am," Langston Hughes
"From Mother. . .With Love," Zoe Sherburne
"Good-by, Grandma," Ray Bradbury

Drama: What Use Are Flowers, Lorraine Hansbury
On Golden Pond, Ernest Thompson

77

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Sharing Feelings

LEARNER OUTCOME: (2.3) **Student gives and accepts compliments and critcisms.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
During one day keep a list of all compliments received and all criticism received. Discuss feelings elicited when receiving the message. The teacher should purposely use compliments and criticism during the day that will add to the discussion.	Read selection(s) thinking about the way each family deals with criticisms and compliments. Discuss how criticism and compliments have shaped the character(s) in the selection(s) you read.	Brainstorm appropriate oral responses to a compliment and a criticism. Role play: responding to a gift that is given, responding to compliments from peers, parents, and teachers.	When editing a writing assignment, write two complimentary comments and two critical remarks on a peer's work. Have an "Appreciate Your Janitor" (or cheerleaders, or cook or teacher) Day. Each student writes a complimentary note to the one(s) being honored.

INSTRUCTIONAL RESOURCES:

Novels and Films: The Skating Rink, Mildred Lee
The Pinballs, Betsy Byars
Up a Road Slowly, Irene Hunt

Short Stories: "Nancy," Elizabeth Enright
"Thank You, M'am," Langston Hughes
"All the Years of Her Life," Morley Callaghan
"A Mother in Mannville," Marjorie Kennan Rawlings
"The Apprentice," Dorothy Canfield

LEARNER OUTCOME: (2.4) **Student interprets and portrays different mood.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Listen to excerpts of classical music and describe mood. Listen to music from other periods and discuss mood portrayed.	Read a selection: Diary of Anne Frank. Infer the mood when not directly stated.	In Reader's Theatre format read selections that depict various moods (somber, lighthearted, melancholy, serious).	Divide into groups of two. Each group is assigned a mood to reflect through a dialogue. The mood may not be directly stated but implied in language and tone.

INSTRUCTIONAL RESOURCES:

Poems: "Anabel Lee," Edgar Allan Poe; "John Doe, Jr.," Bonaro W. Overstreet; "My Parents Kept Me from Children Who Were Rough," Stephen Spender; "My Papa's Waltz," Theodore Roethke; "Summer Remembered," Isabella Gardner; "Too Blue," Langston Hughes; "Thistledown," David Wagoner; "Sara Cynthia Sylvia Stout Would Not Take the Garbage Out," Shel Silverstein; "Ornamental Sketch with Verbs," Mary Swanson.

Drama: Selections from Shakespeare: Merchant of Venice (Shylock's speech)
Romeo and Juliet (Balcony Scene)

Diary of Anne Frank

Short Stories: "The Pit and the Pendulum," Edgar Allan Poe; "The Parsley Garden," William Saroyan; "Top Man," James Ramsey Ullman; "Her First Ball," Katherine Mansfield; "The Fog Horn," Ray Bradbury.

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Sharing Feelings

LEARNER OUTCOME: (2.5) Student knows and respects cultural differences.

GRADE LEVEL: K-3 4-6 [✓ 7-9] 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Listen to old T.V. show sitcoms, (e.g., "The Jeffersons", "Father Knows Best", "Bachelor Father"), for stereotypical statements. Have a variety of guest speakers from other cultures to share their similarities and differences.	Read a variety of literature that conveys cultural differences and discuss differences. Include urban, poor, Spanish, Black, Asian, Native American, and handicapped, etc.	Share letters from foreign pen pals by reading aloud to class. Prepare oral reports of own family cultural backgrounds.	Establish foreign pen pals program in classroom to share cultural differences. After studying another culture, keep a journal of an imaginary trip that describes the differences seen.

INSTRUCTIONAL RESOURCES:

Short Stories: "Children of the Harvest," Lois Phillips Hudson; "The Trouble," J. F. Powers; "Shrewd Todie and Lyzer the Mizer," Issac Bashevis Singer; "The Strangers that Came to Town," Ambrose Flack; "The Revolt of the Evil Fairies," Ted Poston; "The Small Miracle," Paul Gallico; "Everybody Knows Tobie," Daniel Garza.

Novels: Sounder, William H. Armstrong; And Now Miguel, Joseph Krumgold; Roll of Thunder, Hear My Cry, Mildred D. Taylor; The People Therein, Mildred Lee; Sing Down the Moon, Scott O'Dell; The Hawks of Chelney, Adrienne Jones; A Day No Pigs Would Die, Robert N. Peck; The Friends, Rosa Guy; The Almost Year, Florence Engel; The Chosen, The Promise, Chaim Potok.

Nonfiction: Jose Feliciano Story, Richard Lyttle; "I Have a Dream," Martin Luther King, Jr.; Black Boy, Richard Wright; Lame Deer: Seeker of Visions, John Fire/Lame Deer; I Know Why the Caged Birds Sing, Maya Angelou.

Poetry: "Ego Tripping," Nikki Giovanni; "Taught Me Purple," Evelyn Tooley Hunt; "A Song of Greatness," Traditional Chippewa; "Prelude to Memorial Song," Phil George; "Song of the Sky Loom," Tewa Indian; "Talking to His Drum," Emerson Blackhous Mitchell; "Grandfather," Shirley Crawford; "Direction," Alonzo Lopez; Spanish American Poets, H. R. Hays, ed.

Drama: West Side Story, Leonard Bernstein, et al; Raisin in the Sun, Lorraine Hansberry.

Folk Literature: Indian Legends, Fairy Tales, Myths, Fables.

FOCUS: Informing

LEARNER OUTCOME: (3.1) Student follows and gives directions accurately.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
List different purposes for following directions (e.g., to geographical locations, locker combinations, completing class assignments).	Read and follow "real world" forms. Examples: recipes, kit instructions, job applications, patterns (sewing), order forms, (catalogues), using pay phones.	Discuss how sequencing and attention to details affect explanation. Explain to someone how to: tie a shoe, make a sandwich, find the school office. Evaluate the person's performance of the task you have explained.	Write directions to complete a specific task. Exchange directions; check for accuracy and discuss. Rewrite/revise.

INTEGRATED ACTIVITY EXAMPLE:

Give two people identical sets of tinker toys. Have them sit back to back. While first person puts together a construction, without referring to the color of the parts, he or she explains procedure to second person who tries to duplicate the construction. The rest of the class observes. After the demonstration the two constructions are compared and the direction-giving and direction-receiving processes evaluated.

INSTRUCTIONAL RESOURCES:

Basic English Revisited, Patrick Sebranek, Verne Meyer
Listening Skills Activity Pack, Glenn H. Marin and Thomas A. Smith, J. Weston Walch, Publisher, Portland, Maine 04104

80

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: (3.2) Student accurately paraphrases a message or main idea.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Listen to and list kinds of oral messages: class lecture, T.V. commercials, intercom message, announcements, phone messages, MTV videos. Paraphrase various messages. Listen to T.V. newscasts. Identify and explain the central problem. Predict and create possible test questions from a classroom lecture or presentation.	Use pictures to focus on main ideas. Look at pictures and captions to predict content of article. Use "Reader's Guide". Read the summary; then read the article and discuss main ideas and how they were discussed in "Reader's Guide". Scan for main idea. Choose an article (newspaper or magazine). Student reads and labels main ideas and details (both directly and implied). Read news articles and write headlines.	Listen to a selection and paraphrase it. In pairs or small groups, students listen to an idea from a student. They paraphrase that idea accurately before stating their own idea, which is then also paraphrased.	Write appropriate concluding paragraph that provides finality, restates or summarizes the controlling idea, or expresses an idea. Students read technical paragraph. From memory, students paraphrase paragraph. Compare paraphrasing with paragraph to check for accuracy of content.

INTEGRATED ACTIVITY EXAMPLE:

Students are given copies of factual paragraphs about a specific author from a biographical dictionary. Teacher and students paraphrase first paragraph together. Student groups paraphrase other paragraphs, each taking a different paragraph. Groups exchange paragraphs for constructive comments.

INSTRUCTIONAL RESOURCES:

Barnell Loft Skills Series
Jamestown Reading Materials

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: (3.3) Student seeks, organizes, and uses information from a variety of sources.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Review study skills, good listening techniques and how to take notes. Listen to a variety of audio resources such as guest lecturer, newscast, panel discussions, debates, video presentations. *Take notes. Following the presentation, discuss the kind of information one can gain from audio presentations. *Notes can be kept in student learning logs, journals, diaries, "neuron" notes or other organized forms.	Use simple exercises such as scavenger or rally hunt to build skills in use of atlas, encyclopedia, dictionary, card file, thesaurus, almanac, nonfiction books, graphs and maps. Given a topic, the student makes a bibliography of sources available on that topic. Use other sources of information to practice skimming techniques to locate an answer or specific facts (this may include reading any chronological schedule such as bus, plane, or television guides).	Plan and present a report by developing and applying the following steps: - selecting a narrowed down topic - finding variety of informational sources - taking notes - clustering information - making a formal outline - presenting an oral report consistent with the outline - developing a written report with good paragraph structure - receiving positive responses from classmates (orally or written) with suggestions for revisions.	Write a variety of kinds of paragraphs. Practice identifying and labeling parts of a paragraph (topic, support and concluding sentence). Practice revision and editing skills. Develop publishing skills.

INSTRUCTIONAL RESOURCES:

Study Skills, (workbook) by National Association of Secondary School Principals.

Films: Adventures in Media Center, Know Your Library, Museums to Use and Enjoy, You and Your Library, Where to Find It, Critical Thinking, Making Sure of Facts, Listen Well--Learn Well.

Books: How to Write a Great School Report, Elizabeth James (Lothrop, 1983)
How to Write a Report, Sue B Brandt (Franklin Watts, Inc.)
How to Write a Term Paper and Revising, Ronald Sudol.
The Young Writers Handbook, Susan and Stephen Tchudi
Basic English Revisited, Patrick Sebranek and Verne Meyer

Videocassettes: Study Strategies: Assignments
Study Strategies: Notes
Study Strategies: Tests

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: (3.4) **Student develops skill and confidence in discussion, conversation, and presentations.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Video tape student speeches, reports, panel discussions. Listeners fill out evaluation, providing positive comments as well as helpful criticisms.	Read a variety of editorials. Select one; role play that editor in presenting the ideas.	Role play telephone conversations for gaining information (e.g., medical emergencies, fire, catalogue order, giving directions). Student selects topic and presents materials to following audiences: 1. in an informal, small group conversational sharing session. 2. in a moderately formal setting to small group. 3. in formal setting to entire class.	Write plays, conversations, outlines, notes, reports. Develop and use punctuation skills.

INSTRUCTIONAL RESOURCES:

Film: Improve Your Oral Reports
All About Letters (Postal Service and NCTE)

LEARNER OUTCOME: (3.5) **Student increases vocabulary according to developmental level and subject matter.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Listen to a variety of ways to express an idea (e.g., fat, pleasingly plump, chubby, or win, defeat, cream). Discuss differences in shades of meanings.	Read a variety of descriptive passages. Identify the vocabulary which makes them effective. Write paragraphs using specific vocabulary to develop similar strengths.	Participate in dictionary and thesaurus drills to increase vocabulary. Then use various words independently found to role play/pantomime. Other students attempt to guess the word.	Discuss attributes of a picture stimulus. Write descriptors about the pictures. Incorporate descriptors in an effective paragraph. Display picture stimulus and completed paragraph.

INSTRUCTIONAL RESOURCES:

Wonder Theater by Barnell-Loft
Composition: Models and Exercises, Harcourt, Brace and World, 1965
Films: Effective Communication: Better Choice of Words; Word-Wise Series; Dictionary Skills; Dictionaries: Words and Languages.

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: (3.6) Student recognizes and uses literary forms and terms.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Listens to a variety of genre, using tapes, films, and storytelling. Students identify the genre used. Teacher gives history of literary terms to provide understanding (e.g., allegory, comedy, farce, ode).	Read and identify a variety of genre (e.g., poems, plays, essays, short stories, novels).	Select a specific genre and present it to the class (oral interpretation). Class identifies the types of genre presented.	Read or view examples of genre; identify the types of genre, explaining its characteristics.

INSTRUCTIONAL RESOURCES:

Reading Activities in the Content Area, Dorothy Piercey

Films: Casey at the Bat, Filming Nature's Mysteries, Educated Eye, Giving Tree, Legend of Paul Bunyan, Sleepy Hollow, The Lorax, Pigs (nonnarrative), Rhyme of the Ancient Mariner, Rip Van Winkle, Rock in the Road, Lafcadio--the Lion Who Shot Back, Little Prince, Unicorn in the Garden, Ransom of Red Chief, To Build a Fire, Monkey Run, Banner in the Sky, Time Machine.

LEARNER OUTCOME: (3.7) Student selects reading material appropriate to task, reading level, and audience.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Listen to oral book report and decide if he/she wants to read the book.	Independent book reports: Student selects book on his/her reading level within the assigned genre and appropriate for classroom presentation.	Present book reports through variety of activities (e.g., dramatization of a scene, drawings, Reader's Theatre, interview, slide presentation).	Follows appropriate book report format.

INTEGRATED ACTIVITY EXAMPLE:

Discuss criteria for selection of reading material for preschool children. Select story (books from home, school or public library). Read story to children (at home, in neighborhood, in kindergarten). Report the reaction of children to class. Compile a list of good books for young children to be used by students when occasions arise (baby sitting, etc.). Write and illustrate a children's story following the criteria established.

INSTRUCTIONAL RESOURCES:

Teaching Writing and K-8 Classrooms, Iris M. Tiedt, et. al, eds.
Competency and Creativity in Language Arts, (children's book list) Nancy Hansen-Krening
Turn Not Pale, Beloved Snail, Jacqueline Jackson (children's book list)
Ideas for Teaching English in Junior High and Middle School, Candy Carter, Zora Rashkis, eds. (book report suggestions)

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: (3.8) **Student becomes familiar with important writers and their works.**

GRADE LEVEL: K-3 4-6 [✓ 7-9] 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Present pertinent information and/or titles of books. Students identify the author. View film. Jot down important facts of author's life. Invite a local author to come visit the classroom (e.g., David Greenberg, Molly Cove, Jack Prelusky).	Become familiar with various biographical dictionaries. Become familiar with, select and read biography or autobiography.	Present a report on a biography/autobiography.	Write a report about a biography or autobiography read, organizing the information in the form of a timeline.

INTEGRATED ACTIVITY EXAMPLE:

Student listens to explanation of various references containing information regarding writers and their works. Before selecting a novel to read, student uses references to prepare two 4 x 6 notecards as follows:

NOVEL CARD

Name:
Reference book used: Edition: Page:
Title of novel:
Author:
First published:
Time of plot:
Locale:
Principal characters: (name 2 major characters and give 2-5 attributes for each)

Brief plot summary or critique: (on back of card)

AUTHOR CARD

Name:
Source:
Author:
Dates: (Born-died)
Major Novels:

Brief summary about author: (on back of card)

After recording this information that will help make a selection of a novel to read, student shares it with the class. Student reads novel previewed.

INSTRUCTIONAL RESOURCES:

See Suggested Novel Reading Lists, Appendix.

References:

Dictionary of English Literature, W. Davenport Adams, editor (1969)
Masterpieces of World Literature in Digest Form, Frank Magill, editor (1960)
Masterplots-Cyclopedia of Literary Characters, Frank Magill, editor (1963)
The Oxford Companion to American Literature, James Hart, editor (1965)
The Oxford Companion to Classical Literature, Sir Paul Harvey, editor (1969)
The Oxford Companion to English Literature, Sir Paul Harvey, editor (1969)
The Reader's Encyclopedia, William Rose Benet, editor (1965)

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Controlling

LEARNER OUTCOME: (4.1) **Student distinguishes between fact and opinion.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Class listens to commercials, political speeches, news commentators, and talk shows. Discussion includes examples of facts and opinions used. Discuss emotionally charged words. After defining fact and opinion, brainstorm list of opinion words. Example: "think," "feel," "seem."	Read movie reviews from a magazine. Label factual statements. Analyze political pamphlet; label fact and opinion. Students will collect statements of fact and opinion (e.g., backs of cereal boxes, bulletin boards, T.V. commercials, magazine ads, newspaper headlines, pamphlets).	Student delivers a description about what he/she had for lunch. One student gives opinion, one facts; class identifies fact and opinion.	Write imaginary letters to a company complaining about a product. One letter uses only factual information and the other uses only opinions about the value of the product. Display letters to show the effectiveness of

INSTRUCTIONAL RESOURCES:

Newspapers
Magazines
Pamphlets for Political Parties

LEARNER OUTCOME: (4.2) **Student states an opinion and defends it with relevant evidence and examples.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Listen to a political speech by the President. List the evidence used to support his/her position.	Read columns on the editorial page, noting how the writer states and defends his or her opinion.	Discuss ways of supporting an opinion (e.g., facts/statistics, reliable testimony, quotes from sources). Select the best way to support opinion. Teacher provides direction and opportunities for students to debate relevant issues. Role play a phone call to a business from which you have made an unsatisfactory purchase and give reasons for your unhappiness.	Write a letter to an editor or person involved in a local issue. The student will state his or her opinion and defend it. Example: - letter to principal concerning a school rule - letter to editor about movies at the local theater.

INSTRUCTIONAL RESOURCES:

Magazines: Time, Newsweek, Sports Illustrated, People, Coed.

Newspapers: local paper, Seattle Times, New York Times, USA Today.

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Controlling

LEARNER OUTCOME: (4.3) Student determines the intent of a message.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Evaluate T.V. and radio commercials as to their intent. Ask these kinds of questions: "What do they want you to: - think? - feel? - do?"	Read fables and myths to build repertoire and then identify authors' intent in other selections (e.g., essays and editorials). Read editorials or letters to editors to determine what they want you to do. Read political issues or candidate's pamphlets and decide how to vote.	Teacher provides students with opportunities to debate current issues. Students give a variety of messages orally (e.g., directions, personal feelings regarding school-related problems, suggestions for improvements of park or school facilities). Rest of class identifies the intent of the message.	Write a message that demonstrates a variety of intentions. A message that would: - persuade a friend to go to a movie - make someone laugh - make a person change his or her mind - make a person feel better. Write a similar letter to the editor.

INTEGRATED ACTIVITY EXAMPLE:

Class listens to a recorded message such as "I Have a Dream," Martin Luther King, Jr. Class discusses the intent of the message. Students bring in sample editorials or letters to the editor from newspapers or magazines such as Sports Illustrated. Independently, they write the intent of the message. Student shares with class the message and the intent. Class discusses other possible intents about a school or community issue. Share by publishing.

INSTRUCTIONAL RESOURCES:

Group Process Manuals
Values Clarification: A Handbook of Practical Strategies for Teachers and Students, Sidney B. Simon et al.
Teacher Effectiveness Training, Thomas Gordon

Folk Literature:

Aesop's Fables
Thurber's Fables
Greek Myths
Norse Myths
African Myths and Legends
Indian Myths and Legends

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Controlling

LEARNER OUTCOME: **(4.4) Student identifies and uses techniques of persuasion.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Discuss how advertisers influence others. Listen to: political speeches, editorials on T.V. and local issues on T.V. and discuss the techniques used to persuade. Listen to recorded message and detect persuasive technique used: (e.g., "I have a Dream," Martin Luther King, Jr.).	Read editorials or letters to editor and underline the phrases or particular words that are persuasive.	Brainstorm effective use of persuasion techniques (e.g., bandwagon, testimonial, statistics). Pick a controversial topic with half the class taking each side. Prepare talks, posters, etc., to persuade. Role play: student persuades parent or teacher to give student something he/she wants. Class will give feedback on the effectiveness of the persuasion.	Student writes an ad for an imaginary product, (e.g., robot homework machine) persuading the reader to buy the product by using several persuasive techniques.

INSTRUCTIONAL RESOURCES:

LEARNER OUTCOME: **(4.5) Student understands how biases influence a response to a message.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Read ethnic menus from cookbooks or restaurants and discuss why some foods are unappealing to one but not to another because of bias.			Student describes what he/she envisions as a typical day in the first year of high school, emphasizing how the attitude and treatment by older students reflects bias against younger classmates.

INSTRUCTIONAL RESOURCES:

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: (5.1) Student recognizes and responds to the rituals of communication (e.g., greetings, introductions, interruptions).

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Student listens to identify attributes of a good introduction. Student listens to role play on how to respond to telephone conversations, formal and informal greetings (example: principals, teachers, peers).	Student reads to identify good models of introductions, greetings, etc.	Class brainstorms styles of introduction. Student role plays, introducing self to: group, adult, soccer team. Student introduces another student to someone else (i.e., introduce to famous person, mythical person. Class brainstorms natural "lead-ins" in conversation. Example: Where do you go to school? Student introduces another student and makes a comment that will lead into conversation. Students brainstorm possible greetings and closings. Role play how to leave situation. Students dramatize phone conversations--teacher could play various roles. Student records different kinds of greetings and good-byes on street, at home and at school.	Student writes an introduction for a visitor to classroom.

INSTRUCTIONAL RESOURCES:

Film: Your Communication Skills: Speaking

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: (5.2) Student interprets and responds to nonverbal language.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Student listens to a speaker paying particular attention to nonverbal language (hand movement, eye contact, facial expression).			Rate the effectiveness of the nonverbal language used by a speaker (hand movement, eye contact, facial expression). Class develops an evaluation form for speaking that includes nonverbal language.

INTEGRATED ACTIVITY EXAMPLE:

The teacher videotapes several commercials that use a considerable amount of nonverbal language. Students view these commercials without sound and write their interpretation of the commercials.

Students then view the commercials with sound and compare their initial interpretations with the actual message. The teacher uses these comparisons to illustrate how important nonverbal language can be.

Students in small groups prepare their own "silent" commercials to present to the class. After each presentation students evaluate the effectiveness of the nonverbal content of the commercial.

INSTRUCTIONAL RESOURCES:

Film: Pantomime: The Language of the Heart
The Chairy Tale

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: (5.3) Student delivers a message in a manner appropriate to situation, purpose, and audience.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
	Student identifies in literature strategies characters use to deliver a message appropriate to the audience. Then class discusses how to adapt delivery to the situation/purpose/audience.	Class brainstorms various speech qualities. Example: - whisper - shout - conversation level - emphasis or stress - enunciation Select appropriate pace and volume to use while speaking orally. Student reads selection aloud and video tapes. Take students around various places in building to do oral drama. Example: carpeted vs. non-carpeted area, gym vs. classroom, outside vs. inside. Student dramatizes situations that reflect different settings. Examples: - presidential speech - phone conversation - talking in hall - person in grief Audience responds.	Student writes for a variety of purposes: - letters - invitation - thank you - note of inquiry Student writes for a variety of audiences: - letter to a friend - letter to relative - letter to principal - letter to school board member

INSTRUCTIONAL RESOURCES:

Humorous books that deal with inappropriate manners: How to Eat Like a Child, Delia Ephron; The Twits, Roald Dahl; What's Wrong with this One, From the Mixed-Up Files of Mrs. Basil E., E. L. Konigsburg; Don't Stand in the Soup, Bill Martin, Jr.; All About Letters, U. S. Postal Service.

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: (5.4) Student selects language standards appropriate to audience and purpose.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
The teacher helps students distinguish between formal and informal situations and determine appropriate language for each.		The teacher provides opportunities for student to speak both formally and informally in class (e.g., in small group discussions, class presentations, student body presentations, school announcements).	The teacher provides a variety of writing experiences which allow for both formal and informal usage.

INSTRUCTIONAL RESOURCES:

LEARNER OUTCOME: (5.5) Student understands and respects the varieties of dialects, idioms and usage.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Student listens to stories (records or tapes) that have dialects. Teacher presents linguistic fact that no one dialect is superior. Student watches commercials that show different dialects (tourism in Australia).	Student identifies and interprets figurative language and idioms that are unique to a particular culture. Student reads novels and short stories that use dialects.	Student identifies and discusses the various dialects present in the classroom.	Student writes a travel advertisement for different parts of the country or another English-speaking country using the appropriate dialect.

INSTRUCTIONAL RESOURCES:

Short Stories: "Rip Van Winkle", "Legend of Sleepy Hollow", Washington Irving; "The Pacing Goose," Jessamyn West.

Novels and Films: The Adventures of Tom Sawyer, The Adventures of Huckleberry Finn, The Prince and the Pauper, Mark Twain; How Green Was My Valley, Richard Llewellyn; Gone With the Wind, Margaret Mitchell; To Kill A Mockingbird, Harper Lee; Smokey, Will James.

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: (5.6) The student understands and uses standard media format (e.g., textbook, newspapers, newscasts, theater).

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Students go to a play noting its divisions: act, scenes.	In a peer editing group student uses table of contents and/or index of grammar handbook to find rules or explanations for proofreading each other's memory books.	Students present a mock radio broadcast based on a common theme (e.g., "family customs," "favorite winter sports").	Student writes memory books in which the basic parts of a book are incorporated (title page, dedication page, table of contents, author page). (Memory book is autobiographial, including hobbies, favorite things, idiosyncracies, ambitions, etc.)

INSTRUCTIONAL RESOURCES:

Newspapers. Journalism texts. The Elements of Style, William Strunk, Jr., and E. B. White; Basic English Revisited, Patrick Sebranic and Verne Meyer.

LEARNER OUTCOME: (5.7) Student understands the American tradition of the free expression of ideas.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Students listen to records and tapes of famous essays and speeches: - "I Have a Dream," M. L. King, Jr., - Thoreau, "Civil Disobedience," - Emerson, "Self-Reliance" Students discuss how ideas influenced later thinking.	Student reads early American literature that reflects thinking of that era (e.g., Salem witch trials in House of Seven Gables).	Students read play Inherit the Wind. Class discusses use of free expression of ideas.	Student selects issues he/she feels strongly about and writes poetry, article, short story, play or essay to express those feelings.

INSTRUCTIONAL RESOURCES:

Speeches: "I Have a Dream," Martin Luther King, Jr.; "Civil Disobedience," Henry David Thoreau; "Self-Reliance," Ralph Waldo Emerson.

Poetry Anthologies: Voice of the Children, June Jordan and Terri Bush, eds.; Black Poets, Dudley Randau, ed.; No More Masks: An Anthology of Poems by Women, Florence House and Ellen Bass, eds.; Black Out Loud, Arnold Adoff, ed.; Ego Tripping and Other Poems for Young Readers, Nikki Giovanni; The City Spreads Its Wings, Lee Bennett, ed.

Novels: The Scarlet Letter, House of Seven Gables, Nathaniel Hawthorne; The Witch of Blackbird Pond, Elizabeth G. Speare.

Plays/Films: Inherit the Wind, To Kill A Mockingbird, Harper Lee.

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Imagining

LEARNER OUTCOME: **(1.1) Student appreciates the power of language.**

(1.4) Student understands and uses literary devices, such as elements of fiction and figurative language.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides students with opportunities to listen to different recorded and live oral presentations.	Teacher asks students to react to and analyze various literary devices used to create images and evoke feelings. Teacher develops students' understanding of plot, theme, characterization, etc. Teacher instructs students in identifying figurative language in reading material (e.g., students find examples of figurative language and explain their contribution to meaning).	Teacher expects that students will use figurative language, allusion, etc., in a variety of oral presentations. Teacher has students read aloud material that uses figurative language (e.g., students practice oral interpretation of poems or imaginative prose).	The teacher helps students discover clear, accurate and vivid language. The teacher encourages students to use a variety of strategies for commencing and sustaining the writing act (e.g., brainstorming, word banks, reading, talking and films). The teacher provides students with opportunity to write in a variety of creative forms (e.g., poetry, descriptions, narrations).

INSTRUCTIONAL RESOURCES:

Writing the Australian Crawl, William Stafford
Writing with Power, Peter Elbow
Wishes, Lies and Dreams and Sleeping in the Wing, Kenneth Koch
Creative Short Stories, Damon Knight

LEARNER OUTCOME: **(1.2) Student uses a variety of prompts to generate, produce and present a work.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher involves students in a variety of listening situations from which the student generates a written or spoken response (e.g., student listens to a tape of an editorial on a controversial topic, then writes his or her own).	Teacher encourages students to use reading material as sources of ideas. Teacher encourages students to think beyond a work (e.g., students complete unfinished stories).	Teacher helps students use impromptu speaking as a way of finding material or exploring a concept.	Teacher encourages students to do a variety of free writing activities.

INSTRUCTIONAL RESOURCES:

Writing Without Teachers and Writing with Power, Peter Elbow
A Writer Teaches Writing, Donald Murray
Writing To Be Read, Ken Macrorie
Sweet Agony, Gene Olson

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Imagining

LEARNER OUTCOME: (1.3) **The student enjoys and values the literary arts.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides students with opportunities to attend plays. Teacher uses a variety of films and videos in the classroom.	Teacher provides time for students to read materials of their choice for pleasure. Teacher maintains a focus on reading for pleasure.	Teacher uses drama in the classroom (e.g., students act out short scenes from a play they have read or seen).	Teacher has students write various imaginative, literary forms for class/school publication.

INTEGRATED ACTIVITY EXAMPLE:

Each student lists five movies he/she likes. From this list each student picks one movie and lists reasons why he/she liked the movie. From these reasons the student writes a recommendation that would encourage other students to see this movie. The student then creates something visually appealing, incorporating the recommendation, to display in an area of the room. The teacher encourages students to add frequently to this display by recommending a variety of works--books, plays, television programs, records, magazines.

INSTRUCTIONAL RESOURCES:

Local theaters
Literary Cavalcade
Washington State Humanities Commission
Oregon Shakespeare Festival
Mad, Sad, and Glad
Reflections on a Gift of Watermelon Pickle, Stephen Dunning

LEARNER OUTCOME: (1.5) **The student describes and respects different points of view.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher stresses the importance of suspending judgment in listening.	Teacher presents culturally diverse reading materials to develop students' sensitivity to the perspectives and situations of others (e.g., students see similarities between their own experiences and those encountered in literature).	Teacher allows students to role play characters they have encountered (e.g., students explain to the class why a character made a certain choice, speaking as that character).	Teacher provides students with writing activities incorporating two or more points of view (e.g., student writes a letter expressing his/her point of view on a school issue, then writes the response the principal will likely give).

INSTRUCTIONAL RESOURCES:

Tough, Sweet and Stuffy, Walker Gibson
When the Legends Die, Hal Borland
Flowers for Algernon, Daniel Keyes
I Know Why the Caged Bird Sings, Maya Angelou
Langston Hughes poems

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Sharing Feelings

LEARNER OUTCOME: (2.1) Student expresses feelings, attitudes, and values effectively to others.

(2.2) Student interprets and responds respectfully to another's feelings, attitudes and values.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher helps students observe tone of voice and body language in speakers.	Teacher provides students with opportunities to exchange messages as a classroom activity (e.g., students offer and respond to feedback about their writing).	Teacher allows students time to role play situations in which students give personal messages for others to interpret. Teacher refrains from expressing own feelings and opinions and provides ample time for students to express their feelings and opinions. Teacher arranges for class discussions in which students must disagree with each other.	Teacher frequently has students write about personal experiences, values, beliefs (e.g., students write a self portrait, focusing on a significant event, object, person, and/or place from their past).

INSTRUCTIONAL RESOURCES:

On Becoming a Person, Carl Rogers
Palm Sunday, Kurt Vonnegut
Why Am I Afraid to Tell You Who I Am?, John Powell
Parent Effectiveness Training, Thomas Gordon
Film: Peege

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Sharing Feelings

LEARNER OUTCOME: (2.3) Student gives and accepts compliments and criticisms.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher helps students develop a variety of skills in giving and receiving evaluative comments.			
(e.g., student listens to another student criticizing his or her paper by: focusing, drawing out, listening without judging).	(e.g., students offer and respond to peer editing).	(e.g., students interview each other, then introduce their partner to the class, focusing on positive statements).	(e.g., students frequently practice peer editing).

INTEGRATED ACTIVITY EXAMPLE:

1. Students bring to class a draft of an assigned paper. 2. Through class discussion the teacher and students develop a list of criteria by which to evaluate the effectiveness of the papers. 3. The teacher arranges the class into groups of three or four, where students will exchange papers. 4. For each paper the student reads, he or she writes comments that make it clear to the author how effectively the paper meets the established criteria. Each student must include at least two comments of praise and at least two comments which identify weaknesses or problems. 5. After each student receives the comments written about his or her paper, he or she paraphrases to the group the substance of the comments without reacting defensively. 6. Student rewrites paper incorporating comments. 7. Teacher discusses advantages of peer-editing situation.

INSTRUCTIONAL RESOURCES:

Writing Without Teachers, Peter Elbow
Writing to be Read, Ken Macrorie
Stack the Deck Series

LEARNER OUTCOME: (2.4) Student interprets and portrays different moods.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher offers a variety of listening activities for students to practice identifying tone and mood. Teacher expects students to recognize, interpret and respond to nonverbal clues given by others.	Teacher helps students assess and perceive the author's mood and intent.	Teacher designs activities which involve students in reading aloud, using voice qualities to establish a particular mood.	Teacher provides students with writing assignments that depend on mood.

INSTRUCTIONAL RESOURCES:

"All Summer in a Day", Ray Bradbury
"The Scarlet Ibis", James Hurst
Films: The Blue Hotel
An Occurrence at Owl Creek Bridge
The Red Balloon

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Sharing Feelings

LEARNER OUTCOME: (2.5) Student respects cultural differences.

GRADE LEVEL: K-3 4-6 7-9 [✓ 10-12]

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides students with a variety of oral messages that contain various examples of cultural differences.	Teacher presents culturally diverse reading materials to develop students' sensitivity to the perspectives and situations of others (e.g., students see similarities between their own experiences and those encountered in literature).	Teacher has students practice nonjudgmental responses to messages.	Teacher uses writing assignments which focus on cultural differences (e.g., students write an analysis of When the Legends Die, showing an understanding of the character's plight).

INSTRUCTIONAL RESOURCES:

"I Am Joaquin", Corky Gonzales
The Adventures of Huckleberry Finn, Mark Twain
Farewell to Manzanar, Jeanne W. Houston and James D. Houston
Othello, William Shakespeare
The Good Earth, Pearl Buck

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: **(3.1) Student follows and gives directions accurately.**

(3.2) Student accurately paraphrases a message or main idea.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher gives students frequent practice in following a variety of oral messages. Teacher provides students with frequent practice in paraphrasing an oral message (e.g., students summarize a brief story they heard).	Teacher gives students frequent practice in following written directions. Teacher gives students frequent practice in paraphrasing and precise writing after reading.	Teacher provides several opportunities for students to give spoken directions (e.g., students dictate directions to a store as other students listen and evaluate the effectiveness of the directions). Teacher provides time for students to give spoken messages for other students to summarize (.e.g, students tell a tall tale and other students condense the tale).	Teacher selects variety of materials for students to rewrite in their own words (e.g., students rephrase a passage from classical literature in contemporary language).

INSTRUCTIONAL RESOURCES:

Maps
Guest speakers
Recipes

LEARNER OUTCOME: **(3.3) Student seeks, organizes, and uses information from a variety of sources.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides frequent practice in notetaking skills (e.g., while listening to guest speakers, doing class interviews). The student focuses attention on a message--knows the speaker, understands meaning, follows sequence.	Teacher provides practice in using print resources--materials commonly found in libraries, communities, and organizations.	Teacher stresses a variety of questioning skills with an emphasis on open-ended questions.	Teacher instructs students in effective ways to take notes from spoken and written sources. Teacher helps students identify different ways of organizing information they have gathered (e.g., students gather information on a topic the class is studying) and decide on the most effective way of presenting that information in writing to an audience of their peers.

INSTRUCTIONAL RESOURCES:

Libraries
Community resources
Searching Writing, Ken Macrorie

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: (3.4) Student develops skill and confidence in discussions, conversations, and presentations.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher helps students to decide on a reason for listening and to adopt an appropriate listening strategy (e.g., non-judgmental, critical, empathic).	Teacher expects students to select material from a written piece to provide information to others.	Teacher provides a variety of speaking activities in class (e.g., questioning, investigating, answering, reporting, informing).	Teacher uses freewriting prior to discussions to generate their thoughts on the topic.

INSTRUCTIONAL RESOURCES:

Speaking Out
Speaking by Doing, National Textbook Company
Listening and Speaking: A Guide to Effective Oral Communication, Ralph Nichols and Thomas Lewis

LEARNER OUTCOME: (3.5) Student increases vocabulary according to developmental level and subject matter.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher leads students in playing word games.	Teacher provides students with a variety of strategies for enlarging their vocabulary (e.g., students generate word banks of unfamiliar words encountered in their reading).	Teacher encourages students to read aloud stories they have written using new vocabulary.	Teacher provides students with frequent practice in using new vocabulary in context through writing activities.

INSTRUCTIONAL RESOURCES:

Word Clues - especially enrichment section
How to Prepare for the SAT, Samuel C. Brownstein and Mitchel Weiner
Word Power Made Easy, Wilfred Funk
Time Vocabulary Program
Classical literature

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Informing

LEARNER OUTCOME: (3.6) Student recognizes common literary forms and terms.

(3.7) Student selects reading material appropriate to task, reading level and audience.

(3.8) Student becomes familiar with important writers and their works.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher provides students with frequent practice in identifying a variety of literary forms in oral messages. Teacher arranges for students to hear or see poems, plays, etc.	Teacher helps students identify different characteristics of various pieces of literature.	Teacher arranges for students to give prepared readings of well-established literature (e.g., students record a representative sampling of a poet's work). Teacher arranges for students to prepare brief speeches that use specific literary techniques for other students to analyze.	Teacher asks students to model writing using a specific literary "technique".

INTEGRATED ACTIVITY EXAMPLE:

Teacher models a reading recommendation for a student in the class. Students identify three people, any age, in the school or community they know well enough to recommend a book to. Students choose a book from the works they have read, for each person on their list. Students present in speaking or writing a recommendation that includes: 1) why the form, content, and reading level are appropriate for the person, 2) what literary devices in the work the person might enjoy, 3) why this author might appeal to the person, and 4) a representative passage from the work. Students design a questionnaire that reflects the selection criteria as a follow-up and gives it to at least one of their three people. Students share results of questionnaire.

INSTRUCTIONAL RESOURCES:

A Lexicon of Modern Literary Terms
Elements of Style, William Strunk, Jr., and E. B. White

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Controlling

LEARNER OUTCOME: **(4.1) Student distinguishes between fact and opinion.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher presents students with a variety of oral messages that use fact and opinion (e.g., student looks for facts in a recorded advertisement).	Teacher uses a variety of reading materials for students to practice distinguishing fact from opinion.	Teacher has students speak to class using both opinions and facts. Teacher leads class in analyzing the content, discerning which is which.	Teacher assigns students to write an analysis of an editorial for its factual content.

INSTRUCTIONAL RESOURCES:

Newspaper and magazine articles.

LEARNER OUTCOME: **(4.2) Student states an opinion and defends it with relevant evidence and examples.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
	Teacher expects students to support their judgments by citing specific examples and evidence (e.g., at the end of a quarter or semester, students can justify their choice of the three best stories, poems, etc., in a unit).	Teacher provides time for students to give oral critiques of books, films, and plays.	Teacher expects students to decide on topics for persuasive papers.

INSTRUCTIONAL RESOURCES:

Debate handbooks
Teenagers Themselves
The Lively Art of Writing, Lucille Vaughn Payne

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Controlling

LEARNER OUTCOME: (4.3) Student determines the intent of a message.

(4.4) Student identifies and uses persuasive techniques.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher gives students frequent practice in summarizing the intent of a variety of messages (e.g., students can write one sentence summaries of a series of brief student speeches and compare responses for accuracy). Teacher presents students with a list of common fallacies and provides students with a variety of oral messages that contain fallacies. Teacher presents students with a variety of materials and strategies for understanding the different kinds of persuasion (e.g., students analyze a recorded advertisement for its content and techniques).	Teacher develops students' logical thinking (e.g., students work with a list of logical fallacies and arguments in which these fallacies can be detected). Teacher provides students with frequent practice in analyzing a text for its intent. Teacher presents students with a variety of materials and strategies for understanding the different kinds of persuasion (e.g., students analyze one piece of junk mail for its content and techniques).	Teacher presents students with a list of common fallacies and has students develop speeches that use those fallacies for other students to examine. Teacher arranges for students to prepare brief speeches with a variety of intents for other students to analyze. Teacher allows students to present persuasive messages to each other for analysis (e.g., students attempt to convince other students to vote for or against a candidate).	Teacher assigns papers for students to practice various persuasive techniques for different audiences.

INSTRUCTIONAL RESOURCES:

Persuasion, Connely, et al.

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Controlling

LEARNER OUTCOME: (4.5) Student understands how biases influence a response to a message.

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher helps students identify their own biases and how these affect their listening.	Teacher helps students see the role of their preferences in their reactions to a variety of reading material.	Teacher assigns students speeches in which they play to a specific bias of the audience or incorporate their own.	Teacher provides students with frequent practice in writing analyses of their own or others' biases.

INTEGRATED ACTIVITY EXAMPLE:

The teacher brings samples of advertisements, both in print and on videotape, to class. The class discusses the persuasive techniques used in advertising (tones, words, graphics). The class makes a list of emotionally charged words found in the ads. Students then write two advertisements for the same product, each ad directed at a distinct group (e.g., elderly vs. teenagers). By using emotionally charged words, students attempt to make use of the predictable biases of each audience.

Students can also write a persuasive letter to their parent or teacher for something they want. This letter must respond to possible biases students have identified in their audience.

Students can also choose a product and try to sell it to the class. Each student has $100 in paper money to spend; the student who sells the most products is declared the winner. Students examine how the different attempts to sell these products made use of possible biases in the audience.

INSTRUCTIONAL RESOURCES:

Persuasion, Connely, et al.
Don't Blame People, Robert Ciriuo
The Language of Man Series
Is It Always Right to Be Right?

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: (5.1) **Student recognizes and responds to the rituals of communication (e.g., greetings, introductions, interruptions).**

(5.2) **Student interprets and responds to nonverbal language.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	**READING**	SPEAKING	WRITING
Teacher has students model, through role playing, examples of distracting and nondistracting body language. Teacher provides students with opportunities to identify expressions that maintain relationships (e.g., students monitor the frequency of social vs. factual conversation, students list nonverbal communication acts such as sitting close to intimate friends as they observe social interaction in and around school).		Teacher instructs students in techniques used to maintain listener's attention (e.g., students participate in panel discussion, oral readings, demonstration speeches). Teacher uses role playing situations to illustrate different ways of maintaining relationships (e.g., students act out an impromptu situation, a fire drill, lunch line, bus ride).	

INSTRUCTIONAL RESOURCES:

Language in Thought and Action, S. I. Hayakawa
Body Language, Julian Fast
Culture, Class and Language Variety, NCTE
The Silent Language, Hall

LEARNER OUTCOME: (5.3) **Student delivers a message in a manner appropriate to material, purpose, and audience.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
		Teacher provides students practice in delivering messages about different topics for various reasons (e.g., students role play explaining a poor grade to: parents, counselor, teacher, peers).	Teacher gives students frequent practice in writing for a favorable response from the audience (e.g., letter of application, complaint, thank you notes).

INSTRUCTIONAL RESOURCES:

Speaking By Doing National Textbook Company

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: **(5.4) Student uses the conventions of standard English.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
		The teacher helps students distinguish between formal and informal situations and determine appropriate language for each. **The teacher provides opportunities for students to speak both formally and informally in class.**	**Teacher provides a variety of writing experiences which allow for both formal and informal usage.** **The teacher reinforces the conventions of standard English by needs manifested in student writing.**

INTEGRATED ACTIVITY EXAMPLE:

Make public (opaque projector, ditto) some examples of real writing that have errors. Class identifies errors and how best to correct them. Each student rewrites the work with errors corrected. Students exchange samples of their own work with partner who underlines problem areas. They discuss how to fix the problem. Student then revises his/her work.

INSTRUCTIONAL RESOURCES:

LEARNER OUTCOME: **(5.5) Student understands and respects the varieties of dialects, idioms, and usage.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

RECEPTIVE		EXPRESSIVE	
LISTENING	READING	SPEAKING	WRITING
Teacher has students listen to recordings or speeches of various English speech patterns and note characteristics of those patterns.	Teacher provides opportunities for students to identify vocabulary specific to a group (jargon) (e.g., students identify jargon in specialized publications like Skiing, Teen, and Cycle).	Teacher has students read aloud from literature which uses speech patterns differing from the community norm (e.g., Pygmalion and Huck Finn).	Teacher has students write about their own language patterns (e.g., slang dictionary for foreign exchange students).

INSTRUCTIONAL RESOURCES:

Culture, Class and Language Variety, National Council of Teachers of English
Dialects of American English, National Council of Teachers of English
Language of Man Series

SPI--ENGLISH/LANGUAGE ARTS CURRICULUM GUIDE

FOCUS: Ritualizing

LEARNER OUTCOME: **(5.6) Student understands and uses standard media formats (e.g., textbooks, newspapers, newscasts, theater).**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

<table>
<tr><th colspan="2">RECEPTIVE</th><th colspan="2">EXPRESSIVE</th></tr>
<tr><th>LISTENING</th><th>READING</th><th>SPEAKING</th><th>WRITING</th></tr>
<tr><td rowspan="2">Teacher plays videos of newscasts for student analysis.</td><td rowspan="2">Teacher instructs students in the use of glossaries, indexes, tables of contents, lists of credits, bibliographies, etc.</td><td colspan="2">Teacher provides students with practice using various formats.</td></tr>
<tr><td>(e.g., students plan and prepare a newscast of school events using a typical broadcast format).</td><td>(e.g., students write a newspaper front page based on a piece of literature).</td></tr>
</table>

INTEGRATED ACTIVITY EXAMPLE:

Class brainstorms a list of possible media formats. Each student chooses one to research and prepares a demonstration speech for the class.

Possible formats include:

- glossary, index, table of contents in books
- organization of magazine and newspaper
- structure of different kinds of television programs (documentary, sitcom, drama, soap opera)
- libraries
- theatrical productions

After presentations, student summarizes another student's speech. Student gives his/her summary to speaker who writes response indicating the accuracy of the summary and gives it back to the student.

INSTRUCTIONAL RESOURCES:

The media
Learning Seed Company: The News Kit and The Media Kit.

LEARNER OUTCOME: **(5.7) Student understands the American tradition of the free expression of ideas.**

GRADE LEVEL: K-3 4-6 7-9 10-12

INSTRUCTIONAL IMPLICATIONS:

<table>
<tr><th colspan="2">RECEPTIVE</th><th colspan="2">EXPRESSIVE</th></tr>
<tr><th>LISTENING</th><th>READING</th><th>SPEAKING</th><th>WRITING</th></tr>
<tr><td rowspan="2">Teacher helps students develop nonjudgmental listening habits (e.g., students paraphrase the remarks of a speaker with whom they disagree).</td><td rowspan="2">Teacher encourages students to read opposing opinions on the same issue.</td><td colspan="2">Teacher encourages students to freely and frequently express their points of view.</td></tr>
<tr><td>(e.g., in class discussions).</td><td>(e.g., in journals and opinion papers).</td></tr>
</table>

INSTRUCTIONAL RESOURCES:

NCTE: Student's Right to Read, Captive Voices, Student Press Rights, and English Journal - January 1985.
Washington Coalition Against Censorship
SPLC Report (Quarterly--Student Press Law Center)
Is It Always Right To Be Right?, Orson Welles

APPENDICES

APPENDIX A

An Annotated Bibliography on Language Arts

Compiled by

Betty Hanson, Yakima Public Schools
Tammy Reid, Whitworth College
Adina Walsh, Onion Creek School District
Stanley Zehm, Ph.D., Selah School District

1. Research and Theory
2. Cognitive Foundations/Language Acquisition
3. Teaching: Strategies, Issues, Texts
4. Integrating the Language Arts
5. Writing Across the Curriculum
6. Curriculum Development/Inservice

1. Research and Theory

Bissex, G., Gnys at Wrk: A Child Learns to Read and Write, Cambridge, NH: Harvard University Press, 1980. A detailed, longitudinal study of one child's development in reading and writing.

Britton, J. (ed.), Talking and Writing, London: Methuen, 1967.

Britton, J., "Teaching Writing," In A. Davies (ed.), Problems in Language and Learning, London: Heinemann, 1975. This paper was published in the same year as were the results of Britton's Schools Council project. He puts that research into context, talking about questions they did not address and about additional questions developing out of their conclusions.

Britton, J., T. Burgess, N. Martin, A. McLeod, and H. Rosen, The Development of Writing Abilities (11-18), London: Macmillan Educational LTD, 1975. Britton's account of the conclusions drawn by the seminal Schools Council project in their analysis of 2122 pieces of writing from 65 British schools. Not only do they reclassify writing into different categories, but they provide a detailed discussion of the writing process.

Calkins, Lucy McCormick, Lessons From a Child: On the Teaching and Learning of Writing, Exeter, NH: Heinemann Educational Books, 1983.

Clay, M., Observing Young Readers: Selected Essays by Marie Clay, Exeter, NH: Heineman Educational Books, 1982. A volume of journal articles by Clay comprising all the major research through which the author's theories of reading instruction have been developed.

Cooper, C., and L. Odell (eds.), Research on Composing: Points of Departure, Urbana, IL: National Council of Teachers of English, 1978. In these 10 essays people like Britton, Young, Emig, Petty, and Murray discuss the current state of the art in writing research and suggest directions for the future.

Dixon, J., Growth Through English, London: Oxford University Press, 1967. An account of the influential Dartmouth Conference of 1966 in which British and American teachers urged an emphasis on personal growth goals in the English classroom.

Donovan, T., and B. McClellan (eds.), Eight Approaches to Teaching Composition, Urbana, IL: National Council of Teachers of English, 1980. This collection describes 8 current theoretical approaches to teaching writing.

Emig, Janet, The Composing Processes of Twelfth Graders, Urbana, IL: National Council of Teachers of English, 1971. Emig's influential case study of the writing process used by 8 high school seniors composing aloud. She contrasts methods used by professional writers with the dicta of texts, and draws her own conclusions about changes schools should make in teaching writing.

Fagin, W., C. Cooper, and J. Jensen, Measures for Research and Evaluation in the English Language Arts, Urbana, IL: National Council of Teachers of English, 1975. The Research Instruments Project (funded by NCTE and ERIC) reports on methods of measuring variables in language arts research, with a special section on writing.

Goodman, Kenneth and Yetta, "Reading and Writing Relationships: Pragmatic Functions," Language Arts, Vol. 60, May 1983.

Graves, Donald, "An Examination of the Writing Processes of Seven-Year-Old Children,"Research in the Teaching of English, Winter 1975, Vol. 3, 227-241.

------, Writing: Teachers and Children at Work, Exeter, NH: Heinemann Educational Books, 1983. To quote Graves, his book includes "workshops emphasizing teacher activity, child growth in the writing process, issues of recording and reporting child progress." His material is based on teacher research and his own personal experiences. His work has had a major impact on the teaching of writing.

Haley-James, S. (ed.), Perspectives on Writing in Grades 1-8, Urbana, IL: National Council of Teachers of English, 1981. The editor opens the book with a brief historical overview of answers to some of the central questions about young children's writing. Six essays discuss current practices.

Hays, Janice N., et al. (eds.), The Writer's Mind: Writing as a Mode of Thinking, Urbana, IL: National Council of Teachers of English, 1983. This collection of essays addresses writing in three ways: language and mind, the composing process, and the writer as interpreter. There is a need for such a collection for as the editors write in the introduction, "Only in understanding how writing is a mode of thinking will we be able to teach writing in ways best calculated to promote cognitive development..."

Hirsch, E. D., Jr., The Philosophy of Composition, Chicago: The University of Chicago Press, 1977. The author draws from several disciplines to build his case for "relative readability" being the most relevant criterion for written prose. One chapter applies the concept to teaching writing.

Larson, R. (ed.), Children and Writing in the Elementary Schools: Theories and Techniques, New York: Oxford University Press, 1975. Essays by most of the leading theorists from the U.S. and Britain.

Loban, W., Language Development: Kindergarten through Grade Twelve, Urbana, IL: National Council of Teachers of English, 1976. His report on the longitudinal study which helped develop norms and procedures for research in writing.

------, The Language of Elementary School Children, Urbana, IL: National Council of Teachers of English, 1963. Loban found reading achievement and effectiveness in writing were characteristics of groups with the highest language ability.

O'Hare, Frank, Sentence-Combining: Improving Student Writing Without Formal Grammar Instruction, Urbana, IL: National Council of Teachers of English, 1973. A study which developed a sentence-combining system that was in no way dependent on students' formal knowledge of grammar.

Phelps-Gunn, T., and D. Phelps-Teraski, Written Language Instruction: Theory and Remediation, Rockyville, MD: Aspen Systems Corporation, 1982. The application of current writing strategies to the area of learning disabilities and special education, but excellent information for all teachers of writing.

Rico, Gabriele Lusser, Writing the Natural Way: Using Right-Brain Techniques to Release Your Expressive Powers, Boston: Houghton Mifflin, 1983.

Rosenblatt, Louise M., Literature as Exploration, Third Edition, New York: Modern Language, 1983. Rosenblatt's initial work on the interaction of literature and the experiences of the reader.

------, The Reader, the Text, the Poem, Carbondale, IL: Southern Illinois University Press, 1978. The best introduction to and coverage of the transactional theory of literary interpretation. This work explores in depth the role of the reader in creating and interpreting a literary work of art.

Shane, H., and J. Walden, Classroom-Relevant Research in the Language Arts, Washington, DC: Association of Supervision and Curriculum Development, 1978. Review of research as it relates to classroom use.

Shaughnessy, M., Errors and Expectations: A Guide for the Teacher of Basic Writing, New York: Oxford University Press, 1977. Traces the patterns of writer errors and suggests their implications. Has become a classic.

Smith, Frank, Writing and the Writer, New York: Holt, Rinehart and Winston, 1982. The reading man turns his attention to questions concerning writing.

Tate, G., and E. Corbett, The Writing Teacher's Source Book, New York: Oxford University Press, 1981. Excellent collection of essays by leading rhetoric theorists.

Wilkinson, A., G. Barnsley, P. Hanna, and M. Swan, Assessing Language Development, Oxford: Oxford University Press, 1980. A detailed, exciting description of the British Crediton Project. The research team analyzed samples according to 4 models: cognitive, affective, moral, and stylistic. There's a stated assumption that Britton's project had "grave limitations" because it described writing in cognitive terms only.

Wood, Barbara Sundene, Development of Functional Communication Competencies: Pre-K-Grade 6, Urbana, IL: ERIC Clearinghouse on Reading and Communication Skills, 1977.

------, Development of Functional Communication Competencies: Grades 7-12, Urbana, IL: ERIC Clearinghouse on Reading and Communication Skills, 1977.

These two monographs offer a direct succinct explanation of the communication functions and instructional implications for the classroom teacher.

RESEARCH RELEVANT TO DEFINITION OF WRITING

Sources of supporting evidence for the considerations stated in the Writing section as well as locations of K-12 writing programs that exemplify these considerations in classroom practice are available from the Reading/ Language Arts Supervisor in the Office of the State Superintendent of Public Instruction.

2. Cognitive Foundations/Language Acquisition

Applebee, Arthur, The Child's Concept of Story: Ages Two to Seventeen, Chicago: University of Chicago Press, 1978. Applies Vygotsky's research to children's stories, with implications for writing.

Britton, James, Language and Learning, Coral Gables: University of Miami, 1970. Britton combines psychology, philosophy and linguistics with his own experiences in teaching to discuss the role that language (primarily spoken language) plays in the child's understanding of the world.

Bruner, J., R. Oliver, and P. Greenfield, Studies in Cognitive Growth: a Collaboration at the Center for Cognitive Studies, New York: John Wiley & Sons, 1966. (a). See first two chapters by Bruner on cognitive growth.

Bruner, Jerome, Toward a Theory of Instruction, Cambridge: The Belknap Press, 1966. (b). Explores the connection between writing and learning in the chapter "Teaching a Native Language."

------, The Relevance of Education, New York: W. W. Norton, 1971. See particularly chapters on "The Psychology of Pedagogy" and "Culture and Cognitive Growth."

DeCecco, J, The Psychology of Language, Thought, and Instruction: Readings, New York: Holt, Rinehart & Winston. In order to gain greater understanding in thought and language, the articles included cover a variety of disciplines by well known authorities in their fields. An excellent overview of the theoretical foundations of language, thought, and instruction.

DeVilliers, P., and J. Devilliers, Early Language, Cambridge: Harvard University Press, 1979. An introduction to the subject of language by two respected researchers in the field.

Ervin-Tripp, S., and C. Mitchell-Kernan (eds.), Child Discourse, New York: Academic Press, 1977. Contributors deal with the social aspects of child language: language for play, language for arguments, language for story talk, social rules, etc. Many examples of children's language are presented and analyzed.

Nelson, K. (ed.), Children's Language, Volumne 1 & 2, New York: Gardner Press, 1978. A thorough coverage of all aspects of child language development by a large number of contributors, many noted authorities in the field.

Nystrand, M. (ed.), Language as a Way of Knowing, Toronto: The Ontario Institute for Studies in Education, 1977.

Pinnell, Gay Su (ed.), *Discovering Language With Children*, Urbana, IL: National Council of Teachers of English, 1980. This collection of articles has three interrelated sections: "Language and the Young Language Learner," "Language Growth in Education Environments," and "Evaluation in Language Education." These articles, based on current research, were written by scholars in this field and present implications for classrooms.

Sapir, E., *Culture, Language and Personality*, Berkeley and Los Angeles: University of California Press, 1961. Sapir discusses his theory of the essentially expressive nature of all speech and the way in which it moves to a greater explicitness at the expense of its expressive features when the need to communicate increases.

Vygotsky, L., *Thought and Language*, Cambridge: M.I.T. Press, 1962. Vygotsky describes his findings on the relationship between inner speech and later language development. He is quoted frequently by every important subsequent researcher in the field.

Winterowd, W. R., "Brain, Rhetoric and Style," in D. McQuade (ed.), *Linguistics, Stylistics, and the Teaching of English*, Akron, OH: University of Akron, 1979. Winterowd's research investigates the different roles of the left and right hemispheres of the brain in the writing process and in reading literature.

Wolf, M., et al., *Thought and Language/Language and Reading*, Cambridge: Harvard Educational Review, 1980. A comprehensive collection of essays and writings of major contributors in the area of language and reading. Also includes book reviews of some of the foremost writers in the field: Vygotsky, Chall, Chomsky, Britton, etc.

3. Teaching: Strategies, Issues, Texts

Brannon, Lil, Melinda Knight and Vera Neverow-Turk, Writers Writing, Montclair, NJ: Boynton/Cook Publishers, Inc., 1982. Examples of student writing are used to show various writing strategies following the writing process approach in a workshop setting.

Brown, Rosellen, et al. (eds.), The Whole Word Catalog, New York: Teachers and Writers Collaborative, 1972. The publication contains a wealth of writing ideas to stimulate imaginative responses. Teachers and Writers collaborative is tied closely to the Artists in the Schools programs. Many writers contributed ideas to this book.

Carter, Candy, and Zora Rashkis, Ideas for Teaching English in the Junior High and Middle School, Urbana, IL: National Council of Teachers of English, 1980. The ideas are organized in a three ring binder under the categories of studying language, communicating orally, reading and literature, writing, listening and viewing and is an excellent resource of materials.

Cooper, C., and L. Odell, Evaluating Writing: Describing, Measuring, Judging, Urbana, IL: National Council of Teachers of English, 1977. Six essays by Cooper, Lloyd-Jones, Hunt and others on evaluation--holistic, primary trait scoring, computer-aided descriptions, syntactic studies. Includes an excellent discussion of individual goal setting, self-evaluation and peer evaluation.

Cramer, R., Writing, Reading, and Language Growth: An Introduction to the Language Arts, Columbus, OH: Charles Merrill, 1978. The teaching of writing in the lower elementary grades is treated with especially good sections on teaching editing skills and spelling.

D'Angelo, F. J., A Conceptual Theory of Rhetoric, Cambridge, MS: Winthrop Publishers, 1975. D'Angelo looks at rhetoric from the standpoint of linguistic and rhetorical principles.

Diederich, P., Measuring Growth in English, Urbana, IL: National Council of Teachers of English, 1978. A scale used to evaluate compositions.

Elbow, Peter, Writing Without Teachers, New York: Oxford University Press, 1973. Builds a thorough philosophical and practical rationale for the use of free writing as a way of discovering and developing ideas. Includes descriptions of structuring a class that's not dependent on the teacher.

------, Writing With Power, Oxford: Oxford University Press, 1981. Conversational, comprehensive discussion of topics like the impact of audience, reader-based response vs. criterion-based response, the use of non-stop writing for drafting, etc.

Fisher, C. J., and C. A. Terry, *Children's Language and the Language Arts*, New York: McGraw-Hill, 1977. Covers language acquisition and development and language arts skills development. There is a good section on activities for developing written expression.

Flower, Linda, *Problem-Solving Strategies for Writing*, New York: Harcourt Brace Jovanovich, 1981. A college text which emphasizes the links between writing and problem-solving. It grows out of Flower's and Hayes' work with protocol analysis at Carnegie Mellon.

Gere, Anne Ruggles (ed.), *The How's of Teaching Composition*, Washington State Council of Teachers of English, 1979.

Graves, Donald, *Writing: Teachers and Children at Work*, Heinemann, 1983. Practical application of current writing theory by one of today's most credible researchers. Graves has spent a number of years in elementary classrooms, so he includes many specific examples to make his point.

Hennings, D. G., and B. M. Grant, *Written Expression in the Language Arts: Ideas and Skills*, (4th ed.), New York: Teachers College Press, 1981. A book for teachers on teaching both content and skill in writing. Full of ideas and activities.

Herum, John and D. W. Cummings, *Writing: Plans, Drafts, and Revisions*, New York: Random House, 1971. The authors outline a practical approach to writing nonfiction--the kind of writing often assigned. Early chapters suggest ways to get started and the importance of a zero draft that contains many more words than you will ultimately need. Revising techniques are also clearly explained.

Hoffman, Marvin, *Vermont Diary: Language Arts in the Open Classroom*, New York: Teachers and Writers Collaborative, 1978. This book is an informal account of four teachers' experiences in an open classroom. The philosophy supporting this concept is given. Included are many student samples of writing.

Irmscher, W. F., *Teaching Expository Writing*, New York: Holt, Rinehart & Winston, 1979. The former chief of the 4 C's writes a method text.

Jackson, Jacqueline, *Turn Not Pale, Beloved Snail: A Book About Writing Among Other Things*, Boston: Little, Brown and Co., 1974. Jackson writes about writing in the context of her own children's writing experiences. She uses samples of professional and her children's writing to encourage the reader to write. She includes specific ideas for novice writers to use. This is a particularly charming book to read.

Joens, A., and J. Mullford (eds.), Children Using Language: An Approach to English in the Primary School, London: Oxford University Press, 1971. Articles on all aspects of the language arts by some of Britain's authorities in the field of language and the teaching of English.

Judy, S., Exploration in the Teaching of English, (2nd ed.), New York: Harper & Row, 1981. The sections on the relationships between writing and basic skills (i.e., grammars) and on evaluating writing are theoretically sound and practical besides.

Judy, S. N., and S. Judy, An Introduction to the Teaching of Writing, New York: John Wiley & Sons, 1981. College text covering all phases of writing in their usual blend of theory and sound practice. Excellent bibliography.

Kirby, Dan, and Tom Liner, Inside Out: Developmental Strategies for Teaching Writing, Montclair, NJ: Boynton/Cook, 1981. The authors have some basic beliefs: there is a joy in the teaching of writing; all children have language that is the raw material of good writing, and teachers can find a way to tap these inner linguistic resources. This book concentrates on positive ways to teach writing including journal writing and poetry.

Lauer, J. M., G. Montague, A. Lunsford, and J. Emig, Four Worlds of Writing, New York: Harper & Row, 1981. Textbook which incorporates tagmemic linguistics as a heuristic.

Macrorie, Ken, Uptaught, New York: Hayden Book Company, 1970. Macrorie's conversational explanation of his evolution as a writing teacher seeking to free students' authentic voices.

------, Searching Writing: A Content Book, Rochelle Park, NJ: Hayden Book Company, 1980. (a). Macrorie outlines a process for getting writers personally involved in research through what he calls the "I-Search Paper."

------, Telling Writing, (3rd ed.), New York: Hayden Book Company, 1980. College text which covers Macrorie's basic concepts of honest voice (the opposite of "Engfish") and free writing. Specific revision strategies are among the best in any text.

------, Writing to be Read, Revised Third Edition. Upper Montclair, NJ: Boynton/Cook, 1984. Macrorie states that "fundamental to the making of writers is fully carrying out the act of writing to be read by real persons who respond." He stresses reading aloud and sharing and responding to each other's writing. His book is full of sound advice and specific writing activities.

Marino, J. L., "Discourse Analysis: A Primer for Classroom Teachers," Reading World, 1980, Vol. 19, 246-253. An excellent article on T-unit analysis, propositional representation, story grammars, and primary trait analysis. Procedures for classroom teachers.

Moffett, James, and B. J. Wagner, Student-Centered Language Arts and Reading, K-13, (2nd ed.), Boston: Houghton Mifflin, 1976. Seminal curriculum text in which Moffett explains his developmental discourse theory.

------, Active Voice, Montclair, NJ: Boynton/Cook, 1981. Moffett puts his theories into practice in this writing program guide concerning elementary school to college level. He applies a three-stage writing process to assignments that move from the writer's inner world out to the larger public.

Moss, Joy F., Focus Units in Literature: A Handbook for Elementary Teachers, Urbana, IL: National Council of Teachers of English, 1984. How to use literature to help students become thoughtful and motivated readers, developing critical thinking and creative writing skills.

Murray, Donald M., A Writer Teaches Writing: A Practical Method of Teaching Composition, Boston: Houghton Mifflin, 1968. Although published as a college methods text, Murray's comments on writing from an author's point of view are helpful to the teacher at any level.

Myers, Miles A., A Procedure for Writing Assessment and Holistic Scoring, Urbana, IL: National Council of Teachers of English, 1980. Discusses the use of holistic scoring for use in the classroom, the school, or the district.

Neman, B., Teaching Students to Write, Columbus: Charles E. Merrill, 1980. Neman's writing methods text is divided into 3 main categories: teaching expository structure, expository style, and creative writing.

Sealey, L., N. Sealey, and M. Millmore, Children's Writing: An Approach for the Primary Grades, Newark, DE: International Reading Association, 1979. Ideas for structuring the writing program in the primary grades from the Learning Research & Development Center at University of Pittsburgh.

Sealy, M. K., Using Student Writing Response Groups in the Classroom, Berkeley: Bay Area Writing Project, 1980. Practical advice from the director of the Bay Area Writing Project on the advantages of student groups and how to set them up effectively.

Siegel, G., et al., Sequences in Writing, Grades K-13, Berkeley: Bay Area Writing Project, 1980. Takes a developmental approach to sequencing activities for the primary grades.

Stewig, John W., and Sam Sebasta, Using Literature in the Elementary Classroom, Urbana, IL: National Council of Teachers of English, 1978. Focus is on the use of trade books to teach genre, vocabulary, visual and verbal competency, writing, and literary comprehension.

Strong, William, Sentence-Combining: A Composing Book, New York: Random House, 1973. A text on sentence-combining which can be adapted for junior high through college level writers.

Strunk, William, Jr., and E. B. White, The Elements of Style, Third Edition. New York: Macmillan, 1979. This concise handbook, originally written by Strunk and revised by White, should be part of every teacher/writer's professional library. Topics include rules of usage, principles of composition, matter of form, words and expressions commonly misused, and an approach to style.

Tchudi, Susan and Stephen, The Young Writer's Handbook: A Practical Guide for the Beginner Who is Serious About Writing, This book is based on the belief that "one learns to write by writing." The authors state this is "an idea book and a guide." Specific types of writing are considered including journals, letter, fiction, poems, and school writing. There are also chapters on editing and publishing.

Temple C. A., R. G. Nathan, and N. A. Burris, The Beginnings of Writing, Boston: Allyn & Bacon, 1982. A practical guide to children's beginning writing, spelling, and composition with reference to related research. Clay's research is discussed in detail.

Tiedt, Iris M., Individualizing Writing in the Elementary Classroom: Theory Into Practice, Urbana, IL: National Council of Teachers of English, 1975. Like other ERIC documents in this series, theory behind the practice is discussed, in this case, the reasons for providing a classroom climate that individualizes writing. The practice includes how to set up a writing center with materials and activities.

Tiedt, Iris M., et al., Teaching Writing in K-8 Classrooms: The Time Has Come, Englewood Cliffs, NJ: Prentice Hall, 1983.

Walshe, R. D. (ed.), Donald Graves in Australia: Children Want to Write, Rosebury, Australia: Primary English Teaching Association, 1981. Graves emphasizes the child's process of revision in the essays he contributes to this collection. In the others, classroom teachers discuss their applications of his ideas.

Zavatsky, Bill, and Ron Padgett, *The Whole Word Catalog #2*, New York: McGraw-Hill, 1977. This publication is an expanded version of *The Whole Word Catalog*, not a duplication. It deals much more with the "philosophical outlook about the role of imaginative doing in education." Many writers from Teachers and Writers Collaborative contributed ideas.

Ziegler, Alan, *The Writing Workshop*, New York: Teachers and Writers Collaborative, 1977. According to Ziegler, "*The Writing Workshop* is primarily concerned with the teaching of creative writing at any grade level, although some ideas may not be applicable with very young students...Much of this material can be applied to any writing..." The book combines "theory and process with practice and procedure." Items considered include turning the classroom into a writing workshop, the writing process, the teacher's relationship with student writers, and how to generate writing all emphasizing the individual writer.

4. Integrating the Language Arts

Chomsky, C., "Approaching Reading Through Invented Spelling," in L. Resnick and P. Weaver (eds.), *Theory and Practice of Early Reading* (Vol. 2), Hillsdale, NJ: Erlbaum, 1979. Chomsky argues that invented spelling precedes beginning reading and that early writing is a natural introduction to reading.

Cramer, D. L., *Writing, Reading, and Language Growth*, Columbus: Charles E. Merrill, 1978. This language arts text emphasizes all phases of writing (from language acquisition through writing as therapy and evaluation questions) and relates it to reading and spelling. Excellent blend of theory and practical suggestions. Pertinent chapter bibliographies.

Kroll, B. M., and R. J. Vann (eds.), *Exploring Speaking-Writing Relationships: Connections and Contrasts*, Urbana, IL: National Council of Teachers of English, 1981. Thirteen essays explore what we know about the relationship between speaking and writing. Discussions of linguistic research, children's oral and written skills, difficulties of special groups.

Lundsteen, S. W., *Listening, Its Impact on Reading and the Other Language Arts*, Urbana, IL: National Council of Teachers of English, 1979.

Moffett, James, *Teaching the Universe of Discourse*, New York: Houghton Mifflin, 1968. An application of his language arts theories. See especially the chapter on "Grammar and the Sentence" for his comments on the relationship between grammar and composition.

Sebranek, Patrick, and Verne Meyer, *Basic English Revisited: A Student Handbook*, Burlington, Wisconsin: Basic English Revisited, 1980. Junior high students particularly enjoy using this handbook because of its humorous examples and illustrations. It is also the kind of reference book that encourages browsing with various charts and tables. As the title suggests this book is a student handbook.

Weaver, C., *Grammar for Teachers: Perspectives and Definitions*, Urbana, IL: National Council of Teachers of English, 1979. Discusses the relationship between grammar, reading, and writing. Also makes a distinction between grammar as product and as process.

5. Writing Across the Curriculum

Adams, F. B., "A Study of Writing as a Counseling Technique," Dissertation Abstracts, March 1981, Vol. 41, 387A. High school students and the counselors they corresponded with for six weeks both felt that writing was an effective counseling technique and should be included in public school counseling programs.

Andrews, Deborah C., "An Interdisciplinary Course in Technical Communication," Technical Communication, Vol. 25 (First Quarter 1976), pp. 12-15.

Beyer, Barry, "Using Writing to Learn in History," The History Teacher, Vol. 13 (February 1980), pp. 167-178.

Bowen, Mary Elizabeth, and Joseph A. Mazzeo (eds.), Writing About Science, New York: Oxford University Press, 1979.

Britton, James, "Language and Learning Across the Curriculum," Forum, Vol. 2, No. 2 (Winter 1981), pp. 5-66, 93-94.

Brown, J., et al., Free Writing! A Group Approach, Rochelle Park, New Jersey: Hayden Book Company, 1977.

D'Arcy, Pat, The Examination Years: Writing in Geography, History and Social Studies, London: Ward Lock Educational, School Council Publications, 1978.

Emig, Janet, "Writing as a Mode of Learning," College Composition and Communication, Vol. 28 (May 1977), pp. 122-133.

Enke, C. G., "Scientific Writing: One Scientist's Perspective," English Journal, Vol. 67 (April 1978), pp. 40-43.

Foote, Walter, "Teachers in All Disciplines Should Teach Writing," Forum, Vol. 2, No. 2 (Winter 1981), pp. 71-72, 88.

Freisinger, Randall, "Cross-Disciplinary Writing Workshops: Theory and Practice," College English, October 1980, Vol. 41, 154-166. The theoretical basis for cross-disciplinary writing is that "language for learning is different from language for informing." Freisinger builds his rationale on Polanyi's view and says that "teachers across the curriculum have limited their conception of language to the communicative or transactional function."

Freisinger, Randall, and Bruce Peterson, "Writing Across the Curriculum: A Theoretical Background," Forum, Vol. 2, No. 2 (Winter 1981), pp. 65-67. 90.

Fulwiler, Toby E., "Journals Across the Disciplines," English Journal (December 1980), 15-19.

------,"Showing, Not Telling, at a Writing Workshop," College English, January 1981, Vol. 43, 55-63. Setting up writing workshops for the teachers in other disciplines requires diplomacy and inductive methods. Author explains the organization and strategies he uses in working with his colleagues.

Hamilton, David, "Interdisciplinary Writing," College English, Vol. 41 (1980), pp. 780-796.

Hayes, Irene, Writing for the World of Science and Technology, The National Education Association, 1983. (See Tchudi below.)

Hays, Janice N., et al., The Writer's Mind: Writing as a Mode of Thinking, Urbana, IL: National Council of Teachers of English, 1983.

Herrington, A. J., "Writing to Learn: Writing Across the Disciplines," College English, April 1981, Vol. 43, 279-387. Using the rationale of writing as a means of learning, the author describes her work with interdisciplinary training workshops. She describes the writing assignments in detail.

Hodges, R. E., and E. H. Rudorf, Language and Learning to Read: What Teachers Should Know About Language, Boston: Houghton Mifflin, 1972. The role of psycholinguistics in the reading process and reading instruction is examined from a variety of viewpoints by teachers, linguistics, psychologists, and reading specialists. An excellent overview of psycholinguistics and reading both theoretical and practical.

Hoffman, Eleanor, "Writing for the Social Sciences," College Composition and Communication, Vol. 28 (May 1977), pp. 195-97.

Hull, Keith N., "Notes from the Besieged, or Why English Teachers Should Teach Technical Writing," College English, Vol. 41 (April 1979), pp. 240-244.

Maimon, Elaine, et al., Writing in the Arts and Sciences, Cambridge: Winthrop Publishers, Inc., 1981.

Martin, N., P. D'Arcy, B. Newton, and R. Parker, Writing and Learning Across the Curriculum 11-16, London: Ward Lock Educational, 1976. The British Schools Council Writing Across the Curriculum Project picked up where Britton's earlier project ended. Their goal was to apply the earlier research findings. This book gives a number of examples from teachers' lessons and children's writings.

McCoy, F. N., Researching and Writing in History: A Practical Handbook for Students, Berkeley: University of California Press, 1974.

Odell, Lee, "How English Teachers Can Help Their Colleagues Teach Writing," Forum, Vol. 2, No. 2 (Winter 1981), pp. 47-59, 94-95.

Shuman, R. Barid., "School-Wide Writing Instructor," English Journal, Vol. 73, No. 3 (February 1984), pp. 54-57.

Tchudi, Stephen N., et al, Teaching Writing in the Content Areas, The National Education Association, 1983.

Tierney, Robert, "Using Expressive Writing to Teach Biology," Two Studies of Writing in High School Science, Berkeley: Bay Area Writing Project, 1982.

Weiss, Robert H., "Writing in the Total Curriculum: A Program for Cross-Disciplinary Cooperation," Eight Approaches to Teaching Composition, ed. Timothy R. Donovan and Ben W. McClelland. Urbana, IL: National Council of Teachers of English, 1980, pp. 133-149.

Wotring, Ann Miller, "Writing to Think About High School Chemistry," Two Studies of Writing in High School Science, Berkeley: Bay Area Writing Project, 1982.

Zehm, Stanley J., "Learning to Write and Writing to Learn," Curriculum in Context, Vol. 10, No. 2 (1982), p. 16.

6. Curriculum Development/Inservice

California State Department of Education, *Handbook for Planning an Effective Writing Program, Kindergarten Through Grade Twelve*, 1983 (revised edition). Section I reviews research on the teaching of writing and the writing process. Section II describes the process in more detail and so provides a useful framework for further reading. Rest of the booklet gets into nitty gritty issues like implementing school programs and setting up staff development. (Sells for $2.50 from Publication Sales, California State Department of Education, P.O. Box 271, Sacramento, CA 95802.)

Donlan, D., "Teaching Models, Experience and Focus of Control: Analysis of a Summer Inservice Program for Composition Teachers," *Research in the Teaching of English*, December 1980, Vol. 14, 319-330.

Glatthorn, Allan A., *A Guide for Developing an English Curriculum for the Eighties*, Urbana, IL, National Council of Teachers of English, 1980. A guide to the process of language arts curriculum development, including: a history of curriculum trends, a step-by-step process to follow, and examples of curricular models.

Stanford, Gene (Chair), *How to Handle the Paper Load: Classroom Practices in Teaching English 1979-1980*, National Council of Teachers of English, 1979.

State of Washington Superintendent of Public Instruction, Oral and Written Communications Task Force, *Developing Oral Communication Skills*, 1983.

------, *Framework*, 1984.

------, *Handbook for Assessing Composition*, 1984.

------, *National Standards for Oral and Written Communication*, 1984.

------, *Writing Programs in Washington State*, 1983.

APPENDIX B

A Taxonomy of Cognitive and Affective Dimensions of Listening and Reading

by

Thomas Barrett

(from Innovation and Change in Reading Instruction,
Sixty-Seventh Yearbook of the National Society for the
Study of Education, Part II, pp. 19-23.)

BARRETT'S TAXONOMY
OF
COGNITIVE AND AFFECTIVE DIMENSIONS
OF
LISTENING AND READING SKILLS

1.0 Literal Comprehension. Literal comprehension focuses on ideas and information which are explicitly stated in the selection. Purposes for reading and teachers' questions designed to elicit responses at this level may range from simple to complex. A simple task in literal comprehension may be the recognition or recall of a single fact or incident. A more complex task might be the recognition or recall of a series of facts or the sequencing of incidents in a reading selection. Purposes and questions at this level may have the following characteristics.

1.1 Recognition requires the student to locate or identify ideas or information explicitly stated in the reading selection itself or in exercises which use the explicit ideas and information presented in the reading selection. Recognition tasks are:

1.11 Recognition of Details. The student is required to locate or identify facts or specific details.

1.12 Recognition of Main Ideas. The student is asked to locate or identify an explicit statement in or from a selection which is a main idea of a paragraph or a larger portion of the selection.

1.13 Recognition of a Sequence. The student is required to locate or identify the order of incidents or actions explicitly stated in the selection.

1.14 Recognition of Comparisons. The student is requested to locate or identify likenesses and differences in characters, times, and places that are explicitly stated in the selection.

1.15 Recognition of Cause and Effect Relationships. The student, in this instance, may be required to locate or identify the explicitly stated reasons for certain happenings or actions in the selection.

1.16 Recognition of Character Traits. The student is required to identify or locate explicit statements about a character which help to illustrate the type of person he is.

1.2 Recall requires the student to produce from memory ideas and information explicitly stated in the reading selection. Recall tasks are:

1.21 Recall of Details. The student is asked to produce from memory facts such as the names of characters, the time of the story, or the place of the story.

1.22 Recall of Main Ideas. The student is required to state a main idea of a paragraph or a larger portion of the selection from memory, when the main idea is explicitly stated in the selection.

1.23 Recall of a Sequence. The student is asked to provide from memory the order of incidents or actions explicitly stated in the selection.

1.24 Recall of Comparison. The student is required to call up from memory the likenesses and differences in characters, times, and places that are explicitly stated in the selection.

1.25 Recall of Cause and Effect Relationships. The student is requested to produce from memory explicitly stated reasons for certain happenings or actions in the selection.

1.26 Recall of Character Traits. The student is asked to call up from memory explicit statements about characters which illustrate the type of persons they are.

1.27 Recall of Author's Organization. Main headings.

2.0 Reorganizational Comprehension. Reorganization requires the student to analyze, synthesize, and organize ideas or information explicitly stated in the selection. To produce the desired thought product, the reader may utilize the statements of the author verbatim or he may paraphrase or translate the author's statements. Reorganization tasks are:

2.1 Classifying. In this instance, the student is required to place people, things, places, and/or events into categories.

2.2 Outlining. The student is requested to organize the selection into outline form using direct statements or paraphrased statements from the selection.

2.3 Summarizing. The student is asked to condense the selection using direct or paraphrased statements from the selection.

2.4 Synthesizing. In this instance, the student is requested to consolidate explicit ideas or information from more than one source.

3.0 Inferential Comprehension. Inferential comprehension is demonstrated by the student when he uses the ideas and information explicitly stated in the selection, his intuition, and his personal experience as a basis for conjectures and hypotheses. Inferences drawn by the student may be either convergent or divergent in nature, and the student may or may not be asked to verbalize the rationale underlying his inferences. In general, then, inferential comprehension is stimulated by purposes for reading and teachers' questions which demand thinking and imagination that go beyond the printed page.

3.1 Inferring Supporting Details. In this instance, the student is asked to conjecture about additional facts the author might have included in the selection which would have made it more informative, interesting or appealing.

3.2 Inferring the Main Idea. The student is required to provide the main idea, general significance, theme, or moral which is not explicitly stated in the selection.

3.3 Inferring Sequences. The student, in this case, may be requested to conjecture as to what action or incident might have taken place between two explicitly stated actions or incidents, or he may be asked to hypothesize about what would happen next if the selection had not ended as it did but had been extended.

3.4 Inferring Comparisons. The student is required to infer likenesses and differences in characters, times, or places. Such inferential comparisons revolve around ideas such as: "here and there," "then and now," "he and he," "he and she," and "she and she."

3.5 Inferring Cause and Effect Relationships. The student is required to hypothesize about the motivations of characters and their interactions with time and place. He may also be required to conjecture as to what caused the author to include certain ideas, words, characterizations, and actions in his writing.

3.6 Inferring Character Traits. In this case, the student is asked to hypothesize about the nature of characters on the basis of explicit clues presented in the selection.

3.7 Inferring Author's Organization. Note headings.

3.8 Inferring Outcomes. The student is requested to read an initial portion of the selection, and on the basis of this reading, he is required to conjecture about the outcome of the selection.

3.9 Inferring Figurative Language. The student, in this instance, is asked to infer literal meanings from the author's figurative use of language.

4.0 Evaluative Comprehension. Purposes for reading and teachers' questions, in this instance, require responses by the student which indicate that he has made an evaluative judgment by comparing ideas presented in the selection with external criteria provided by the teacher, other authorities, or other written sources, or with internal criteria provided by the reader's experience, knowledge or values. In essence evaluation deals with judgment and focuses on qualities of accuracy, acceptability, desirability, worth, or probability or occurrence. Evaluative thinking may be demonstrated by asking the student to make the following judgments:

4.1 Judgments of Reality or Fantasy. Could this really happen? Such a question calls for judgment of the reader based on his experience.

4.2 Judgments of Fact or Opinion. Does the author provide adequate support for his conclusions? Is the author attempting to sway your thinking? Questions of this type require the student to analyze and evaluate the writing on the basis of the knowledge he has on the subject as well as to analyze and evaluate the intent of the author.

4.3 Judgments of Adequacy and Validity. Is the information presented here in keeping with what you have read on the subject in other sources? Questions of this nature call for the reader to compare written sources of information, with an eye toward agreement and disagreement or completeness and incompleteness.

4.4 Judgments of Appropriateness. What part of the story best describes the main character? Such a question requires the reader to make a judgment about the relative adequacy of different parts of the selection to answer the question.

4.5 Judgments of Worth, Desirability, and Acceptability. Was the character right or wrong in what he did? Was his behavior good or bad? What is your opinion of what Jack did at the baseball game? Questions of this nature call for judgments or opinions based on the reader's moral code, value system, or personal criteria which have been internalized through experience.

5.0 Appreciative Comprehension. Appreciation involves all the previously cited cognitive dimensions of reading, for it deals with the psychological, and aesthetic impact of the selection on the reader. Appreciation calls for the student to be emotionally and aesthetically sensitive to the work and to have a reaction to the worth of its psychological and artistic elements. Appreciation includes the knowledge of the emotional response to literary techniques, forms, styles, and structure.

5.1 Emotional Response to the Content. The student is required to verbalize his feelings about the selection in terms of interest, excitement, boredom, fear, hate, amusement, etc. The focus is on the emotional impact of the total work on the reader.

5.2 Identification with Characters or Incidents. Teachers' questions of this nature will elicit responses from the reader which demonstrate his sensitivity to, sympathy for, and empathy with characters and happenings portrayed by the author.

5.3 Reactions to the Author's Use of Language. In this instance, the student is required to respond to the author's craftsmanship in terms of the semantic dimensions of the selection, namely, connotations and denotations of words.

5.4 Imagery. In this instance, the reader is required to verbalize his feelings with regard to the author's artistic ability to paint word pictures which cause the reader to visualize, smell, taste, hear, or feel.

Key Phrases to Use When Conferencing With Barrett's Taxonomy

Level 1.0	Literal Comprehension
1.11	Recognition Find ... Show me ... Locate ... Identify the place ...
1.12	Recall Remember ... Tell me ... State ... List ... Recall ...
Level 2.0	Reorganizational Comprehension
	Compare ... Contrast ... List in order ... Summarize ... Classify ... Can you make a group ...
Level 3.0	Inferential Comprehension
	Pretend ... Suppose ... Consider ... Could ... How would you ... What might happen if ...
Level 4.0	Evaluative Comprehension
	Is it right/wrong/fair/unfair ... Do you believe a person ... In your opinion ...
Level 5.0	Appreciative Comprehension
	How do you feel when ... Do you know anyone like ... Have you ever ... What words made you feel happy/sad/etc. ... What words made you see/smell/taste/feel/etc. ...

APPENDIX C

Definitions of Language Arts Terms

DEFINITIONS OF LANGUAGE ARTS TERMS

1. Functions of Language: The purposes for which language is used: (1) Communicative functions: to imagine, to share feelings, to inform, to control, and to ritualize; (2) Formulative functions: to generate ideas, to structure concepts, to speculate, to think critically.

2. Modes of Language: The ways in which language is used, (i.e., the receptive modes of listening and reading, and the expressive modes of speaking and writing).

3. Writing Processes: Recursive stages used by writers to produce ideas, organize thoughts, develop drafts, make revisions, and prepare the final copy for publication by proof-reading, and checking for appropriate usage and format requirements.

4. Prompt: a real or vicarious experience in the form of a stimulus that will assist students to produce a spoken or written response, (e.g., picture, sound, field-trip, video tape, a childhood memory).

5. Fluency: The ability to express an idea or feeling orally or in writing with relative ease and confidence.

6. Prewriting: The first stage in the writing process that provides experiences that readies and motivates a person to write.

7. Clustering: The visual representation of the structuring of thoughts, events, feelings, etc., in a generative, open-ended mapping of one's interior landscape.

8. Holistic Scoring: The evaluation of a piece of writing for its overall effectiveness to fulfill its purpose without specific regard to spelling, grammar, usage, or any other surface feature.

9. Analytical Scoring: The evaluation of a piece of writing by means of close reading with score given for such features as idea development, organization, style, grammar, usage, and spelling.

10. Primary Trait Scoring: The assessment of a piece of writing with a focus on the effectiveness of the use of specific writing characteristics such as purpose, tone, and awareness of audience.

11. Barrett's Taxonomy: Thomas Barrett has assembled a useful hierarchy of comprehension skills from the less difficult literal comprehension skills to the more difficult skills of appreciative comprehension. This taxonomy is useful for the preparation of questions teachers can use in conferences to check for listening and reading comprehension.

APPENDIX D

Suggested Novel Reading Lists

Compiled by

Betty Hanson

and

Dorthella Powell

CLASSICAL NOVEL READING LIST

Note: Read only unabridged editions

+ indicates easier reading.
= indicates difficult reading.

Author	Title of Novel
Alcott, Louisa May	+ Little Women
Austen, Jane	= Pride and Prejudice
Blackmore, Richard	= Lorna Doone
Bronte, Charlotte	Jane Eyre
Bronte, Emily	= Wuthering Heights
Defoe, Daniel	Robinson Crusoe
Dickens, Charles	David Copperfield Great Expectations Oliver Twist Tale of Two Cities
Dodge, Mary	+ Hans Brinker
Dumas, Alexandre	The Count of Monte Cristo The Three Musketeers
Hawthorne, Nathaniel	= The House of the Seven Gables
Hudson, W. H.	= Green Mansions
Hugo, Victor	= Les Miserables
Jackson, Helen Hunt	Ramona
Llewellyn, Richard	How Green Was My Valley
Melville, Herman	= Moby Dick
Mitchell, Margaret	Gone With The Wind
Nordhoff, Charles and James N. Hall	The Bounty Trilogy 1. Mutiny on the Bounty 2. Men Against the Sea 3. Pitcairn's Island

Author	Title of Novel
Remarque, Erich Maria	All Quiet on the Western Front
Rolvaag, O. E.	Giants in the Earth
Scott, Sir Walter	Ivanhoe
Stevenson, Robert Louis	Treasure Island
	Kidnapped
Thackery, William	= Vanity Fair
Twain, Mark	A Connecticut Yankee in King Arthur's Court
	Huckleberry Finn
	Tom Sawyer
Verne, Jules	Journey to the Center of the Earth
	The Mysterious Island
	20,000 Leagues Under the Sea
Wyss, Johann Davis	+ Swiss Family Robinson

CONTEMPORARY NOVEL READING LIST

Author	Title of Novel
Adams, Richard	Watership Down
Alexander, Lloyd	The High King
Annixter, Paul	Swiftwater
Armstrong, William H.	Sounder
Bagnold, Enid	National Velvet
Barrett, William	The Lilies of the Field
Bell, Margaret	Watch for a Tall White Sail
Borland, Hal	When The Legends Die
Boulle, Pierre	Bridge Over the River Kwai
Bridgers, Sue Ellen	Home Before Dark
Bro, Marguerite	Sarah
Burnford, Sheila	The Incredible Journey
Butler, William	The Butterfly Revolution
Byars, Betsy	The Summer of the Swans The Pinballs
Cameron, Eleanor	The Court of the Stone Children
Clark, Arthur C.	2001: A Space Odyssey
Cooper, Susan	Over Sea, Under Stone (series) The Dark is Rising Greenwitch The Grey King Silver on the Tree
Cormier, Robert	The Chocolate War I Am the Cheese
Crane, Stephen	The Red Badge of Courage
Craven, Margaret	I Heard the Owl Call My Name
Daly, Maureen	Seventeenth Summer

Author	Title of Novel
Dillon, Ellis	San Sebastin
Dixon, Paige	May I Cross Your Golden River?
Douglas, Lloyd	The Robe
Du Maurier, Daphne	Rebecca
Duncan, Lois	A Gift of Magic
Engdahl, Sylvia	Enchantress from the Stars The Far Side of Evil This Star Shall Abide
Fast, Howard	April Morning
Forbes, Esther	Johnny Tremain
Fox, Paula	The Slave Dancer
Freedman, Benedict	Mrs. Mike
Fuller, Margaret	Loon Feather
Gaines, Ernest J.	The Autobiography of Miss Jane Pittman
George, Jean	Julie of the Wolves
Gibson, Fred	Old Yeller
Green, Hannah	I Never Promised You a Rose Garden
Greene, Bette	Summer of My German Soldier
Guy, Rosa	The Friends
Hemingway, Ernest	Old Man and the Sea
Henry, Marguerite	King of the Wind
Hilton, James	Goodbye, Mr. Chips
Hinton, S. E.	The Outsiders Rumblefish That Was Then, This Is Now Tex
Hunt, Irene	Across Five Aprils
Keith, Harold	Rifles for Watie

Author	Title of Novel
Kjelgaard, Jim	Big Red Irish Red
Knowles, John	A Separate Peace
Lederer, William J. and Burdick, Eugene	The Ugly American
Lee, Harper	To Kill a Mockingbird
Lee, Mildred	The People Therein
L'Engle, Madeleine	A Wind in the Door A Swiftly Tilting Planet A Wrinkle in Time
Lewis, C. S.	The Chronicles of Narnia (series of 7)
London, Jack	The Call of the Wild Sea Wolf White Fang
Marshall, Catherine	Christy
Michener, James A.	The Bridges of Toko-Ri
Montgomery, L. M.	Anne of Green Gables (series)
Murphy, Robert	The Pond
Neufeld, John	Edgar Allan
O'Brien, Robert C.	Z for Zachariah
O'Dell, Scott	Island of the Blue Dolphins Child of Fire Zia
O'Hara, Mary	Green Grass of Wyoming My Friend Flicka Thunderhead
Paterson, Katherine	Bridge to Terabithia The Great Gilly Hopkins The Master Puppeteer
Peck, Robert N.	A Day No Pigs Would Die
Peyton, K. M.	A Pattern of Roses
Potok, Chaim	The Chosen The Promise

Author	Title of Novel
Randall, Florence	The Almost Year
Rawlings, Marjorie	The Yearling
Richter, Conrad	The Light in the Forest
Roberts, Willo Davis	The View From the Cherry Tree
Salten, Felix	Bambi
Schaefer, Jack	Shane
Sewell, Anna	Black Beauty
Smith, Betty	Joy in the Morning A Tree Grows in Brooklyn
Speare, Elizabeth G.	The Bronze Bow Calico Captive The Witch of Blackbird Pond
Steinbeck, John	The Pearl The Red Pony
Stewart, Mary	The Moon-Spinners
Swarthout, Glendon	Bless the Beasts and Children
Taylor, Mildred	Roll of Thunder, Hear My Cry
Taylor, Theodore	The Cay
Tolkein, J. R. R.	The Hobbit The Lord of the Rings Trilogy
White, E. B.	Charlotte's Web
Wier, Esther	The Loner
Wilder, Thornton	Bridge of San Luis Rey
Wojciechowska, Maia	Shadow of a Bull A Single Light
Wouk, Herman	City Boy The Caine Mutiny
Yates, Elizabeth	Patterns on the Wall
Zindel, Paul	The Pigman The Pigman's Legacy

SPI

DR. FRANK B. BROUILLET
Superintendent of Public Instruction

Old Capitol Building, FG-11, Olympia, WA 98504

IPS/650/86